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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 21, 1998

IN MUSIC NE

WB's Van Halen Bows With New Lead Singer

PAGE 15

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Brit Awards Should Elevate Verve, Others

■ BY DOMINIC PRIDE

LONDON—The Verve's international career is poised for another boost with the band's triple win at this year's Brit Awards, held Feb. 9 at the London Arena.

Girl foursome All Saints will also consolidate their formidable domestic position thanks to the show, watched by more than 10% of the British population.

Virgin U.K. president Paul Conroy, who chairs the British Phonographic Industry's Brits committee, could be the slogan for Sony Music Entertainment. The tremendous success many divisions of the company are experiencing is the result of several years of development and, more recently, realignments at many of the labels.

(Continued on page 16)

New Gun-Control Organization Wins Industry Support

■ BY PAUL VERNA

NEW YORK—Motivated by the plight of gun-violence victims—including his own brother, who was wounded in a highly publicized incident atop the Empire State Building a year ago—Daniel Gross has joined with partner Talmage Cooley to form PAX, a nonprofit organization devoted to ending gun violence. Furthermore, they're actively seeking the support of the entertainment and fashion industries

PAX

GOOD WORKS

(Continued on page 83)

Sony's Varied Units Add Up To One Strong Firm

Global Focus, Recent Label Realignments Paying Off

■ BY MELINDA NEWMAN

NEW YORK—Think globally, act locally. That popular bumper sticker

POLLY ANTHONY GELB

MOTTOLA

IENNER GLEW

Celine Dion's "Let's Talk About Love" (550 Music) stands at No. 3.

Among the other Sony acts experiencing success on The Billboard 200 include Savage Garden (Columbia) at No. 8, Will Smith (Columbia) at No. 10, Mariah Carey (Columbia) at No. 18, and Barbra Streisand (Columbia) at No. 31.

BILLBOARD EXCLUSIVE

"It's incredible having the No. 1, No. 2, and No. 3 positions and five of the top 10 records in America, but what's even more gratifying is that our success is very broad-based," says Thomas D. Mottola, president/CEO of Sony Music Entertainment. "These releases represent five different genres and come from new, developing, and established artists."

Sony executives say the seeds of the current success were planted in 1993, when Mottola added president/COO of Sony Music Entertainment (SME) to his title, putting him in charge of the music division's worldwide operations. (He retained his title of president of Sony Music, the U.S. division of SME.)

(Continued on page 75)

WB Expects Madonna To 'Light' Up Int'l Markets

■ BY LARRY FLICK

NEW YORK—Is the world ready for a spiritually enlightened Madonna? The numerous pre-release radio and Internet leaks of "Frozen," the lead single from the pop chameleon's new Maverick/Warner Bros. album, "Ray Of Light," certainly hint that she may be embarking on her most successful musical voyage to date.

MADONNA

With its worldwide release slated for March 3, the album is unarguably her most adventurous. She has teamed with techno pioneer William Orbit for a collection that sews intense, soul-searching words into edgy electronic/dance instrumentals. The result is a brave, visionary effort with the commercial potency needed to finally elevate electronica beyond its current status as a limited hipster movement into a true mass-appeal attraction.

"My intention was to make a record that I'd enjoy listening to," Madonna says of her first studio set since 1994's "Bedtime Stories."

(Continued on page 83)

Local Approach Boosts Bottom Line At P'Gram

■ BY JEFF CLARK-MEADS

LONDON—A greater emphasis on local repertoire is being cited by Poly-

Time Warner's Music Arm Posts Sharply Lower Earnings ... Page 5

Gram as one reason for its increased sales and profits in 1997. Company president/CEO Alain Levy says that

(Continued on page 84)

RETAIL TRACK

Alliance Still Has A Number Of Options

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HEATSEEKERS

Lil' Man's Queen Pen Keeps Her Lock On Top

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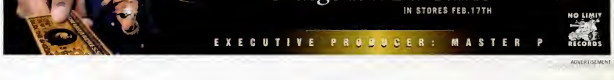

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The [illegible] (prs)
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Sha[illegible] Colvin
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Abra M[illegible]
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The Rollin[illegible]
(prs)
Joe Satriani
Patti Smith

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COUNTRY
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Deana Carter
Johnny Cash
Diamond Rio
Alan Jackson
The Kinleys
Bob McDill
Rick Rubin
George Strait
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Mighty Clo[illegible]
Smalltown Poets
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C[illegible] Rock
[illegible]

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Leslie Bri[illegible]
[illegible]y Coleman
Stephen F[illegible]
[illegible] Gas[illegible]
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COMPOSING
A[illegible]an Broadben[illegible]
Bob F[illegible]orence
James Newton Howard
B[illegible] Mintzer
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(samro)
Diane Warren
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Warner Music Group Has Rough 4th Qtr.

40% Drop In Contrast To Time Warner's 18% Gain

■ BY CHUCK TAYLOR

NEW YORK—Warner Music Group's steep drop in fourth-quarter earnings stands in sharp contrast to parent Time Warner's soaring overall performance.

While Time Warner posted an 18% increase in overall fourth-quarter 1997 earnings, the entertainment conglomerate weathered a 40% dive in its music division's earnings.

According to figures released Feb. 10, the company reports earnings before interest, taxes, depreciation, and amortization of $1.6 billion overall for the quarter, up from fourth-quarter 1996's $1.4 billion. For music, however, quarterly earnings were $174 million, down from $290 million in the same quarter in '96.

For full-year 1997, the music division showed earnings of $550 million, down 26% from $744 million in 1996 (Billboard Bulletin, Feb. 11).

Time Warner attributes the music division's downward spiral to a difficult year for music retailers, with a number of chain closings and bankruptcy filings; it also cites a loss in revenue from albums that were not completed in time for anticipated fourth-quarter release.

Officials at Time Warner were unavailable for comment at press time. However, an industry source who wished to remain anonymous says, "Any time you have a situation in any business where the retail environment is affected by financial woes, it has an impact all though the industry."

Among key label artists whose product was delayed from possible release in '97's fourth quarter are Madonna, Eric Clapton, Seal, Van Halen, Don Henley, and Rod Stewart—all with global presences—and U.S.-focused acts like All-4-One, Brandy, and Anita Baker.

"The reason the slippage was so significant was the number of artists who traditionally sell well worldwide" who did not have product ready for release, says the source. "And you simply can't push these things out any faster than an artist of that stature will deliver them."

He also notes that the failure to break an artist in 1997 on the level of 1996 worldwide sensation Alanis Morissette, signed to Maverick, had an impact on the numbers.

"If you look at the differences between 1997 and 1996, half of that is accounted for in sales of Alanis Morissette," he says. "Time Warner did not have that sort of breaking new artist in 1997. They're blessed with Jewel and Paula Cole and lots of others, but Alanis was selling 24 million [albums worldwide]. That's amazing."

For this year and 1999, the forecast looks brighter, according to Harold Vogel, an analyst at the New York-based Cowen & Co. "Last year seems to have ended with a shrinkage of retail reduction of inventory adjustments, so I don't think that factor is going to be something to worry about in 1998," he says.

Vogel also says that Warner's bottom line was affected last year by the spate of organizational changes the company underwent in the U.S. and with its development of its international presence—again, something he assumes will not be repeated in '98.

For 1999, Vogel predicts, "presumably all of the major artists will have delivered their albums; the question is whether growth will continue at the same pace that I anticipate it will in 1998—probably not. Their presumption is that they will have enough momentum to be up 15% in 1999 over 1998."

Lundvall Adds Angel To Duties

NEW YORK—It's to be more than "all that jazz" for Bruce Lundvall, president of Blue Note Records, who is taking on additional responsibilities as chief of EMI Music's U.S. classical wing, Angel Records, with the new title of president of jazz and classics for Capitol Records (Billboard Bulletin, Feb. 9). Lundvall had also previously held the title of East Coast GM of Los Angeles-based Capitol.

Lundvall, who will continue to report to Gary Gersh, president/CEO of Capitol, replaces Steve Murphy, who ran the operation for seven years and who has just joined Buena Vista Publishing, U.S. book division of the Walt Disney Co.

Although EMI had yet to officially announce Lundvall's appointment at deadline, it is understood that Lundvall is in place and holding meetings on the restructuring of Angel. Lundvall is about to name a GM for the operation.

It is further understood that the fate of Angel's year-old pop imprint, Guardian Records, has been all but sealed: It will likely be dropped, with a few of its half-dozen acts, most notably Joan Baez, expected to move to other labels within EMI.

Under Murphy, Angel continued to market newly minted and budget reissue classical product from its U.K. parent, but it also bid strongly for crossover dollars and made successful bids for a number of Broadway cast albums, including "Crazy For You," "Passion," and the revival of "Carousel." The label also embarked on an extensive reissue program of cast albums from the Capitol vaults and those from EMI's U.K. setup.

While Lundvall has not been directly involved in classical product in a more than 35-year career in the business, he is considered well-versed in all kinds of music and held an overall position of responsibility at CBS Records (now Sony Music), which included a vaunted catalog of classical performances. He also has a deep-seated background in the marketing of recorded product.

IRV LICHTMAN

PGD's Humanitarian. The T.J. Martell Foundation recently selected Jim Caparro, president/CEO of PolyGram Group Distribution, as the recipient of the foundation's 23rd annual Humanitarian Award. He will be presented the award May 7 at a banquet at the New York Hilton. On hand for the announcement, from left, are James F. Holland, professor at Mount Sinai Medical Center and scientific chairman of the T.J. Martell Foundation; Tony Martell, senior VP of Epic Records; Caparro; Dave Glew, chairman of Epic Records Group; Roger Ames, president of PolyGram Music Group; and Floyd Glinert, executive VP of Shorewood Packaging Corp.

LETTERS

DISCOGRAPHY AN ENORMOUS TASK

As a jazz discographer, I read with interest your article "NARAS Aims For National Discography, But Labels Wary" (Billboard, Feb. 7). For the past six years I have been publishing my work under the title "The Jazz Discography" and have gained valuable insight into the realities of discographical data processing.

As its title suggests, my work is confined to recorded jazz. Regardless, the volume of data and effort required for data entry is enormous. If NARAS is seriously contemplating a discography of all recorded music, it should be cautioned not to underestimate the magnitude of the task.

"The Jazz Discography" required a sophisticated, custom-programmed database that took several years to develop and perfect. To date, I have published 18 volumes of 608 pages (total 10,944) covering leaders from A to Ri. This represents some 1.8 million data records, and when complete the database will contain over 3 million data records, all fully cross-referenced to allow users to access information by title, tune, leader, and sideman. Each cataloged recording session lists musician names, instruments played, recording location and date, matrix numbers, titles, worldwide release labels, and catalog numbers.

The scope of work required to collect, check, edit, and enter this information leads me to suggest that NARAS' budget of $330,000 (if I interpreted the figures correctly) would be totally inadequate to accomplish what I have already done, let alone to create a discography of *all* types of music.

Tom Lord
Vancouver

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Longtime ITA Exec Henry Brief, 73, Dies

■ BY SETH GOLDSTEIN

NEW YORK—Henry Brief, a key executive at the Recording Industry Assn. of America (RIAA) and the International Recording Media Assn. (ITA), died Monday here of complications from cancer. He was 73.

Brief was executive director of the RIAA for 19 years before joining the ITA as second-in-command to founder Larry Finley. After Finley retired, Brief served as executive VP for 15 years. He continued as a consultant to the ITA and was an editor for the trade magazine Replication News.

The assignment brought his career full circle. Years earlier, he had been TV/radio/high fidelity editor for the trade newspaper Home Furnishings Daily.

Brief's tenure at the ITA marked the evolution of home entertainment from the first VCRs to a multibillion-dollar prerecorded videocassette industry and the arrival of DVD. Hollywood executives used the ITA's twice-yearly seminars to announce their entrance into the business.

Under him, the ITA flourished as a forum for high-tech developments in audio and video. "Henry was instrumental in the midterm development of ITA," says Alfred Markim, a longtime member who was active in prerecorded videocassette duplication and marketing on his VidAmerica label. "After he took over from Larry, he helped build the organization into a good part of what it is today."

BRIEF

Brief guided the ITA through "a very rocky period," Markim recalls. "The Betamax/VHS wars were being fought," sometimes putting hardware manufacturer members at loggerheads. For several years, ITA meetings were often ground zero for confrontations about copyright and the First Sale doctrine.

"Henry worked things out," Markim says, and with a sense of humor. "People liked him. You could always call him to exchange jokes." Meanwhile, Brief turned the ITA spring seminars into a platform for discussion of key issues at Southwestern resort hotels, where golf and tennis broke down barriers. Attendance increased, drawn as much by media celebrities whom Brief secured as keynoters.

"He was able to reach key people and get them to speak," says John Hollands, formerly with Sony and now a consultant.

The ITA has continued to attract its core constituency of tape manufacturers and duplicators that made home video possible. Brief, who left the ITA in 1994, received the Vision Fund of America's first Lifetime Achievement Award in 1995.

He was appreciated as much for his quick wit as for his knowledge. Introducing himself to celebrated cabaret singer Bobby Short, he said, "Mr. Short, meet Mr. Brief."

Survivors include his wife, Rosalie; a son, Andy; and a daughter, Judy. Plans for a memorial service in New York will be announced at a later date.

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VSDA Expands Scope With Joint Venture

■ BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. (VSDA) wants to expand its writ. This month, VSDA and Advanstar Communications announced the creation of a joint venture, Home Video Entertainment Events (HVEE), to own, organize, and conduct conferences, trade shows, and seminars.

HVEE will focus on all aspects of home entertainment, including those that have been outside VSDA's coverage, says Jeffrey Eves, unpaid chairman of the venture. Eves continues as VSDA president. HVEE is pointed overseas as well.

"We believe there are opportunities" in Europe, South America, and the Pacific Rim, he adds, plus regional events in the U.S. Eves expects to have three or four projects under way in 1998. HVEE's prime responsibilities are management of the annual VSDA Convention and the East Coast Video Show (ECVS), held every October in Atlantic City, N.J. "Nothing will take away from the main events," he promises.

The deal gives VSDA a half ownership in ECVS, which has grown significantly in attendees and exhibitors. Eves says there are already plans to de-emphasize the adult video section at ECVS and bring it more in line with the interests of VSDA membership.

Porn titles currently account for 30%-40% of the Atlantic City displays but only 10% of the retail trade, he estimates. "Adult is tricky," Eves says. "It's important to the business. However, we don't want to overexaggerate it."

VSDA had run 16 consecutive shows, each more involved than the last, and the association thought it was time to shift the burden. Advanstar, which publishes 70 trade magazines, runs 100 events worldwide. Under contract with HVEE, it will take over what Eves describes as the "back-room operations" of the VSDA Convention, freeing the staff to improve the program.

Advanstar provides its services at cost. "Any profits are at the back end," says Eves, adding that the convention has been "our 800-pound gorilla," budgeted at $2 million to $3 million annually. "For four months a year, everything stops, and we go into convention mode. Quite frankly, it's too large for us."

It has also thrown the association out of balance. The show generates about 70% of VSDA's income, says Eves, and "potentially that puts you in a vulnerable position if there are any changes in the marketplace."

In fact, the convention has suffered defections: Warner Home Video did not exhibit last July in Las Vegas, and other, smaller vendors have threatened to pull out of an event many consider unwieldy and unfocused. Three years ago, VSDA moved the event to Dallas, which prohibited adult displays and kept away several thousand attendees.

Two years ago, after the Los Angeles edition ended, VSDA began "a very quiet exploration" of alternatives, says Eves. It eventually narrowed a list of 10 show-management candidates to five, four of which submitted bids. Advanstar's was judged the best, and in October, VSDA agreed to negotiate with no one else.

Eves says the arrangement is unusual but not unique. The American Booksellers Assn. struck a 50/50 deal with Reed Elsivier, which later took total control of that convention. Now, Eves notes, "we have access to resources that simply didn't exist in the past."

NRM President Mundorf Resigns

No Impact On Fund-Raising Deal Expected

■ BY ED CHRISTMAN

NEW YORK—The surprise resignation of Larry Mundorf as president of National Record Mart (NRM) is not expected to have an impact on the $15 million to $20 million in funds that the retail chain is now in the process of raising through a private placement. According to sources, Mundorf resigned Feb. 10, one day before the board of directors for the 150-unit, Carnegie, Pa.-based chain was to meet to vote on the deal, which was put together by the New York-based investment bank of Rodman & Renshaw. He is said to be returning to Camelot Music, where he worked for 23 years until he resigned in September 1991 (Billboard Bulletin, Feb. 12).

The resignation also comes one day after NRM issued its third-quarter results, showing a 17.2% improvement in earnings (Billboard Bulletin, Feb. 11).

Bill Teitelbaum, chairman of the company, declines to comment on the private placement but says that the departure will not affect NRM's plans. He announced that in its next fiscal year, which begins at the end of March, the chain plans to open seven new stores and relocate or expand an additional 14 outlets.

At the same time that Mundorf's departure was announced, NRM announced the following promotions: George Balicky, VP of advertising, to senior VP of merchandising; John Grandoni, director of purchasing, to VP of purchasing; Mike Stephenson, director of marketing, to VP of marketing; and Steve Zimmerman, director of store operations, to VP of store operations.

The funds from the private placement, which will take the form of midterm subordinated debentures, are being supplied by two institutional investors, which had already agreed to go forward with the deal, pending approval by the chain's board of directors. But like most deals of this type, it likely contains a "materiality clause," which allows investors to review the deal if a material change occurs, according to individuals familiar with the private-placement market.

One NRM observer says that while "Mundorf is very capable, he was only one part of a very good management team." Another player familiar with the transactions says that the investors will probably go ahead with the deal.

Mundorf was unavailable for comment.

Teitelbaum, who will assume Mundorf's responsibilities pending a search for a successor, says that he is sorry to see Mundorf leave. "Over the last two years, I learned a lot about things I didn't know through him," Teitelbaum says.

Mundorf joined the chain in January 1996 as executive VP/CEO and was promoted to president a year later.

Mundorf's reported move back to Camelot was prompted by the desire to spend more time with his family, who live in Canton, Ohio, sources say. Mundorf had been commuting from his home to his workplace in Pittsburgh.

When Mundorf left Camelot Music

(Continued on page 83)

Clearly Platinum. Capitol Records artist Meredith Brooks was recently presented with a Recording Industry Assn. of America-certified platinum award for her solo debut, "Blurring The Edges." The album earned Brooks two Grammy nominations. Pictured, from left, are Lori Leve, manager; Perry Watts-Russell, VP of A&R for Capitol; Brooks; and Gary Gersh, president/CEO of Capitol.

RIAA, Retailers Warily Eye Pending State Legislation

■ BY BILL HOLLAND

WASHINGTON, D.C.—Six states are now considering restrictive legislation affecting sound recordings, and more could be on the way.

Throughout the country, state legislatures are debating new bills that target retailers who sell minors albums with parental-advisory labels. Other bills include provisions about material—including sound recordings—that could be "harmful to minors" and judged "patently offensive" when measured by local contemporary community standards.

These two types of legislation are this year's models for the lawmakers who have been introducing such bills for more than a decade. Most of these bills, however, have been defeated by industry and grass-roots lobbying.

Yet these bills continue to be introduced each year, despite the 1985 creation of the voluntary, industrywide parental-advisory label by the Recording Industry Assn. of America (RIAA). That decision came after high-profile industry criticism by—among others—the National Parent Teacher Assn.; Al Gore, then a Tennessee senator; and Gore's wife, Tipper, one of the cofounders of the Parents' Music Resource Center.

For example, this month Georgia lawmakers voted to pass a bill introduced by Democratic state Rep. Vernon Jones out of a House committee. If passed into law, this bill would forbid a retailer from selling any sound recording with a parental-advisory label to a minor. Retailers could be subject to a fine and a misdemeanor conviction (Billboard, Feb. 7).

The bill, H.B. 1170, passed out of committee despite the testimony of key state legislative and RIAA officials, who, along with retailers, are now working to prevent the legislation being passed by the state's House and Senate.

"The bill takes a voluntary program meant to provide guidance to parents and turns it into the basis for convicting somebody of a crime," says Joel Flatow, the RIAA's VP of government affairs and artist relations.

Similar bills are being introduced in state capitols:

• In Washington state, a lawmaker has introduced a "harmful to minors" bill, described by the RIAA as overbroad and ambiguous in its definition of what constitutes sexually explicit material.

The RIAA is working with an activist group, the Joint Artists and Music Promotion Political Action Committee, to combat the legislation.

• In Tennessee, Democratic Sen. Roscoe Dixon from Memphis has introduced S.B. 3034, a bill that would make it a misdemeanor for a retailer to sell a minor "any material" that carries a parental-advisory label.

(Continued on page 85)

Simitar Series Of Hits Compilations Ready For Retail

■ BY IRV LICHTMAN

NEW YORK—In delivering to Simitar Entertainment the first titles in a new series documenting 30 years of multi-genre hits, executive producers Sam Goff and Richard Greener are telling major retail accounts that it's time to freshen up their oldies-but-goodies inventory.

The first eight titles in the line—called "The Number One's" and culled from original master recordings—are now being solicited. Goff and Greener say 14 will be available by the time the National Assn. of Recording Merchandisers Convention gets under way in March in San Francisco. The aim to is to have at least 25 in the catalog by year's end.

The compilations, with 16 tracks each, are Goff and Greener's first productions under an exclusive arrangement they made with Simitar in early 1997 (Billboard Bulletin, April 28, 1997). The pair previously were managing partners in another software company, Essex Entertainment; there they produced CDs culled mostly from licensing deals with major labels. Their new company, Resource Media Distribution, is in Englewood Cliffs, N.J.

"We're telling accounts not to complain to manufacturers about aging compilation series but to take out 'your old and tired stuff' and replace it with a brand-new line, one with songs not in everybody's compilations," says Greener. "There's a tendency for many retailers to just leave the old stuff around. We've also promised them that we'll be following up 'The Number One's' series with new series ideas."

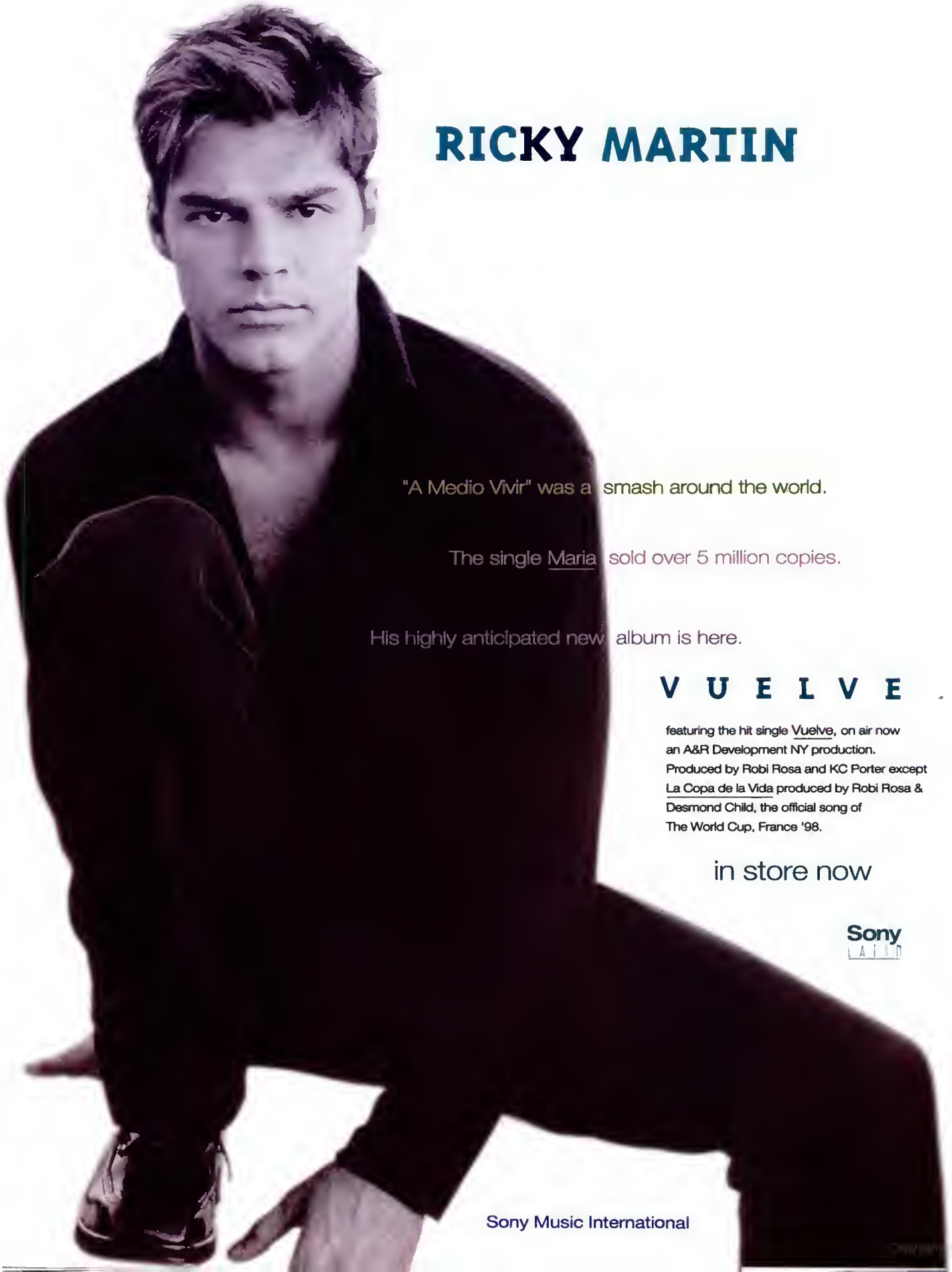
Besides serving as executive producers for "The Number One's," Goff and Greener, as part of the arrangement with Simitar, can give sales and marketing assistance to Simitar on both their own projects and on those they're not directly involved in.

Goff says there's little incentive these days to deliver compilations that delve back into the '40s and '50s. "They just don't work anymore at retail," he says. "That demo doesn't draw enough consumers to stores, so it's become an area best suited for direct mail." By contrast, "The Number One's" series sticks to a time frame reaching back about three decades.

To house the line, which has a unified packaging design with separate color schemes, the company is offering countertop/floor displays that can accommodate 40 CDs or 80 cassettes.

While the CDs and cassettes will carry list prices of $12.98 and $6.98, respectively, Goff adds that wholesale pricing should let retailers sell the line to consumers at about $9.98 for each CD.

Goff says that despite the series' name, not all the songs included necessarily hit No. 1 on the charts. Among the dozens of artists spread throughout the various titles—which carry such subtitles as "Classic Rock," "Hot In The '60s," "Soul On Fire," and "Lovin' Feelings"—are Foreigner; the Doobie Brothers; Yes; Daryl Hall & John Oates; Minnie Riperton; the Isley Brothers; Steppenwolf; the Four Seasons; Elvis Presley; the Lovin' Spoonful; Chic; Al Wilson; Atlantic Starr; Earth, Wind & Fire; LaBelle; and Harold Melvin & the Blue Notes.



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Nick embraced the maxim:
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Nick Webb
co–founder, Acoustic Alchemy
1955—1998

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Carl Wilson, 51, Played Key Beach Boys Role

■ BY CHRIS MORRIS

LOS ANGELES—Carl Wilson, who possessed what writer David Leaf calls "one of the most beautiful and spiritual voices in rock'n'roll," also filled a critical, yet often overlooked, creative slot in the Beach Boys, the band he co-founded with his brothers in the early '60s.

Wilson, 51, died Feb. 6 in Los Angeles of complications from lung cancer. The singer/guitarist, whose illness was diagnosed last spring, had also been suffering from brain cancer.

Musician Van Dyke Parks, who collaborated with the Beach Boys on the legendary unreleased album "Smile," recalls Wilson as a musician of exceptional capabilities.

"Carl was a terrific songwriter," Parks says. "He was a great athlete on the guitar. He had an amazing ear . . . He had musical savvy, and his music had discipline and form. It was rational as well as rhapsodic."

Carl Wilson was born Dec. 21, 1946, in Hawthorne, Calif., the bedroom community outside Los Angeles where the Wilson family made its home for several years. He was the youngest of three brothers: Brian was born in 1942 and Dennis in 1944.

Carl began taking guitar lessons as a student at Hawthorne High School. As a lark, Brian asked his youngest brother to join him, Dennis, and their cousin, Mike Love, in an impromptu group at a school talent show. The rehearsals for that show caused the appearance after Brian dubbed the ensemble Carl & the Passions, a moniker that would reappear in the title of a 1972 Beach Boys album.

It was this foursome, along with Brian's friend Al Jardine, who named themselves the Beach Boys and recorded "Surfin'" in 1961. Issued by the X label, rereleased by its Candix subsidiary, and ultimately rerecorded for Capitol, "Surfin'" led to a run of 35 entries on the Hot 100 Singles chart—including 13 top 10 songs and three No. 1 hits—that the band would score during seven years at Capitol.

Brian Wilson is acknowledged as the Beach Boys' creative force during their '60s heyday, and it was Dennis Wilson's fun-in-the-sun lifestyle that inspired their name and earliest subject matter. Yet beyond his contributions to the group's layered vocal harmonies, Carl Wilson played an equally crucial role in the band's chemistry.

WILSON

"In terms of the band, Carl was the anchor," says Leaf, author of "The Beach Boys & The California Myth." "From the very beginning, he was the one who was responsible for the live shows."

Parks agrees. "The first time I heard Carl lead that group, every aspect of their sound was considered," he says. "The whole experience of the recording was re-created, but with the urgency of a near-miss. The standard they created in performance was of the highest caliber."

Carl didn't record his first lead vocal until 1968, when "Girl Don't Tell Me" appeared on "Summer Days (And Summer Nights!!)," but his singing would become an increasingly prominent part of the Beach Boys' sound by the following year. He took the lead role on the glorious "God Only Knows," a top 40 single in 1966 and a key track on the classic album "Pet Sounds." He also shared vocals with Love on the ground-breaking, dazzling complex "Good Vibrations," which rose to No. 1 and spent 14 weeks on the Hot 100 Singles chart.

(Continued on page 19)

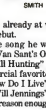
Capitol S'track Boosts Elliott Smith

Indie Artist Gets An Oscar Nom, DreamWorks Interest

■ BY CRAIG ROSEN

LOS ANGELES—Critically acclaimed singer/songwriter Elliott Smith has no illusions that his "Miss Misery" will be named best original song when the envelopes are opened at the Academy Awards March 23, but that's all right with Smith because, in a sense, he has already won.

The former member of Portland, Ore.-based alternative rock act Heatmiser, who has recorded three independently released solo albums, is finalizing a deal with DreamWorks and is already at work on his major-label debut.



SMITH

The fact that the song he wrote specifically for Gus Van Sant's Oscar-nominated "Good Will Hunting" is up against such commercial favorites as Diane Warren's "How Do I Live" and James Horner and Will Jennings' "My Heart Will Go On" is reason enough for celebration.

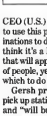
"I know I won't win," says the soft-spoken Smith. "Nobody knows who the hell I am." That will change, as it's likely that Smith will be invited to sing the song during the Oscar telecast. "It's totally bizarre," he says. "It's going to be Celine Dion, I'm going to sing, then Michael Bolton! It's going to be completely surreal, but I think it will be a total kick."

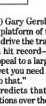
The publicity surrounding Smith's Oscar nomination—he is the only composer who both wrote and sang a nominated song this year—will probably kick his career, as well as the "Good Will Hunting" soundtrack, into high gear.

The Capitol/Miramax album, which contains six tracks by Smith, as well as portions of Danny Elfman's Oscar-nominated score, has sold more than 280,000 copies since its December release, according to SoundScan. With the exception of the week ending Feb. 1, the title has been making consistent sales strides. This issue, it re-enters The Billboard 200 at No. 194.

A remixed version of "Miss Misery" was just serviced to modern rock radio, and such influential stations as WHFS Washington, D.C., and WNNX (99X) Atlanta are already playing the track.

Says Capitol Records president/





L. WARONKER

CEO (U.S.) Gary Gersh, "We're going to use this platform of the Oscar nominations to drive the track to radio. We think it's a hit record—a left-field hit that will appeal to a large cross section of people, yet you need a platform with which to do that."

Gersh predicts that the track will pick up stations over the coming weeks and "will build big-time leading into the Oscars."

To bolster Capitol's efforts, a video for the track, to be directed by Smith's friend Ross Harris and incorporating footage from "Good Will Hunting," will be delivered to MTV and VH1 by early March. In addition, the label has bought TV and radio advertising for the soundtrack and is staging a coupon promotion with General Cinema, which will give consumers a discount for the soundtrack.

In hopes of paving the way for Smith's major-label debut, which is expected this summer, DreamWorks has vowed to offer support to Capitol in its efforts to break "Miss Misery."

It was only after director Van Sant placed four songs from Smith's previous recordings in "Good Will Hunting" that the singer/songwriter became actively involved in the soundtrack.

"Most of those songs were recorded in a friend's warehouse space on 8-track," he says. "I didn't have any idea that they would be playing in a big movie theater. I didn't have any idea that Matt Damon and Minnie Driver would be making out with one of my songs in the background."

Van Sant, who had met Smith when they both were living in Portland, then requested that the singer write a song specifically for the film.

"I'Miss Misery"I isn't a narrative about what happens in the movie," says Smith. "It's an impressionistic sort of thing."

The placement of Smith's songs in the coming-of-age drama has earned them comparisons with Simon & Garfunkel's contributions to "The Graduate." It's a comparison that Smith isn't completely comfortable with, but accepts as a compliment.

"Good Will Hunting" isn't the only album quietly benefiting from the exposure. "Either/or," Smith's third solo album, released in 1997 by the Olympia, Wash.-based Kill Rock Stars label, has sold more than 15,000 copies, according to SoundScan, with more than 20% of those sales coming in 1998.

"His stuff has sold really well in this area," says Terry Currier, owner of two Music Millennium stores in Portland. "It has taken a big giant jump with all the publicity surrounding 'Good Will Hunting.' "

In fact, "either/or," which was a top five seller at Music Millennium upon its release last February, has jumped back into the stores' top 10.

Meanwhile, Smith is at work on his new album, tentatively titled "Grand Mal," at Sunset Sound studio in Los Angeles with producers Rob Schnapf and Tom Rothrock, the Bongload Records principals who produced "either/or" and Beck's "Loser."

So far, the sessions have spawned 17 tracks, with Smith handling most of the instrumentation; guests include Beck drummer Joey Waronker and multi-instrumentalist Jon Brion, who played

(Continued on page 85)

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Playing Around. Members of Capitol act Marcy Playground, taking a break during the soundcheck for their Knitting Factory gig in New York, show off the Heatseakers T-shirts awarded to tham when thair self-titled album hit No. 1 on the Heatseekers album chart. The group, which wraps up its successful tour March 23 in New York, appears on "Late Show With David Letterman" March 25. Pictured, from left, ara band mambers Dan Rieser, John Wozniak, and Dylan Keefe. (Photo: Chuck Pulin)

McLachlan At Top Of Juno Nominees

Our Lady Peace Also Has Four Award Bids

■ BY LARRY LeBLANC

TORONTO—Nettwerk Productions singer/songwriter Sarah McLachlan and Columbia Records pop alternative band Our Lady Peace lead the pack of nominees for the 27th annual Juno Awards with four nominations each.

The awards ceremony is slated for March 22 at General Motors Place in Vancouver.

Vancouver-based McLachlan has been nominated for top female vocalist and top songwriter (with co-writer Pierre Marchand). In addition, her Nettwerk album "Surfacing" has been nominated for top album, and "Building A Mystery" has been nominated as top single.

Coupled with the media blitz of her 35-date Lilith Fair tour last year in North America, the success of "Surfacing," released worldwide July 15, 1997, has elevated McLachlan to superstar status in Canada. To date, the album has sold 627,000 units in Canada, according to Nettwerk president Terry McBride, who is also McLachlan's manager. The album is No. 38 on The Billboard 200 this issue.

Our Lady Peace has been nominated in the top group category; its album "Clumsy" is nominated in both the top album and best-selling alhum, foreign or domestic, categories, and in the top single category for its title track.

"Clumsy" was released in Canada Jan. 21, 1997; topped the SoundScan Canada album chart the week of release; and became the No. 4-selling album in Canada in 1997, according to SoundScan. The album has been certified multi-platinum in Canada for sales of 700,000 units to date. The album is No. 76 on The Billboard 200 this issue.

Shania Twain, Leahy, Jann Arden, and Bran Van 3000 each received three nominations. The newcomer categories offer some of the greatest suspense this year, with Lhasa, Dayna Manning, Holly McNarland, Amy Sky, and Tariq competing for the best new solo artist crown. Battling it out for best new group are Age Of Electric, Bran Van 3000, Leahy, and Wide Mouth Mason.

"It's been another banner year [for Canadian music internationally]," ssys Lee Silversides, president of the Canadian Academy of Recording Arts and Sciences, co-producer of the event with CBC-TV.

He adds that Canada's industry "is thriving, and the creative community is exuding an air of confidence which comes with our artists climbing up the world stage and making their presence felt."

Confirmed to perform at this year's ceremony are McLachlan, Twain, Arden, Our Lady Peace, Diana Krall, and Leahy. Two further acts and a host will be announced at a later date. Additionally, Victoria, British Columhia-born David Foster will be inducted into the Juno Hall of Fame.

Returning to lead the program for the seventh year is the production team of executive producer John Brunton, director Joan Tosoni, and co-producers Martha Kehoe and Sue Brophy, all of Insight Productions here.

This year's event will mark only the second time that the Juno Awards ceremony has been held outside of Ontario; it was previously held in Vancouver in 1991.

Juno Awards will be presented in 36 categories. Following is a partial list of nominees:

Top group: Big Sugar (A&M), Blue Rodeo (WEA), Great Big Sea (WEA), Our Lady Pesce (Columbia), the Tea Party (EMI Music).

Top female: Jann Arden (A&M), Terri Clark (Mercury), Loreena McKennitt (Quinlan Road/WEA), Sarah McLachlan (Nettwerk), Shania Twain (Mercury).

Top male: Paul Brandt (WEA/Reprise), Bruce Cockburn (True North), John McDermott (EMI Music), Bruno Pelletier (Artiste), Roch Voisine (R.V. International).

New group: Age Of Electric (God's Teeth Ethel!), Bran Van 3000 (Audiogram), Leahy (Virgin), Wide Mouth Mason (WEA).

Top country group or duo: Cindy Church with Ian Tyson (Stony Plain), the Cruzeros (Cruzaroo), Farmer's Daughter (Stubble Jumper), Prairie Oyster (Arista), Thomas Wade and Wayward (Peg Music).

Top country female: Terri Clark (Mercury), Beverley Mahood (Spin), Shirley Myers (Stony Plain), Shania Twain (Mercury), Michelle Wright (Arista).

Top country male: Julian Austin (Vik), Paul Brandt (WEA/Reprise), Charlie Major (Vik), Jason McCoy (Universal).

Top album: "Surfacing," Sarah McLachlan (Nettwerk); "Creature," Moist (EMI Music); "Clumsy," Our Lady Peace (Columbia); "Come On Over," Shania Twain (Mercury); Kissing Rain," Roch Voisine (R.V. International).

(Continued on page 84)

Crash Kills Austrian Hitmaker Falco

■ BY ELLIE WEINERT

MUNICH—Industry colleagues have reacted with shock and sadness to the untimely death Feb. 6 of Johann Hölzl, aka Falco, in an automobile accident in the Dominican Republic. Falco died from head injuries sustained when the jeep in which be was traveling struck a bus while passing. He was 40 years old.

"He was a unique and extreme personality in every way. He often spoke of bimself as a candle burning at both ends," says longtime manager Horst Bork.

Austrian-born Falco scored a No. 1 hit in the U.S. and U.K. with "Rock Me Amadeus," a tribute to composer Wolfgang Amadeus Mozart, on A&M in 1986. It was the first recording sung in German to top the Billboard charts. The alhum "Falco 3" peaked at No. 3 in the U.S. and sold 4 million copies worldwide, according to management. His worldwide follow-up hits included "Jeanny," "Vienna Calling," "The Sound Of Musik," and "Coming Home (Jeanny, Part 2)."

FALCO

"His contribution to the music world was that his creativity brought new inspiration to many musically, as well as visually witb his videos," says Bork. "He was ahead of hia time and was the first to apply rap and bip-hop to the German language. He paved the way and made German-language music popular abroad."

Dutch brothers Rob and Ferdi Bolland produced and co-wrote many of Falco's biggest hits. Says Ferdi Bolland, "It is such a pity that such a gifted guy had such little faith in himself, but he was not a one-hit wonder. He sbould be remembered as a true rock'n'roll star. He went all out; for him there was no in between, nothing mediocre."

Falco had just completed a new album, "Out Of The Dark," and it will be released by EMI in Cologne at the end of this month. Peter Burtz, managing director of the EMI label in Germany, says, "It is very sad that Falco had worked to find his new style for two years and was extremely proud of this new album. We believe that it is a high-class album."

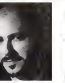
In 1982 Falco recorded his first hit, "Der Kommissar," whicb was No. 1 in Germany and went platinum there (500,000 units sold). The following year, the song made Billboard's Dance/Disco chart, peaking at No. 10, and an English-language version by the British group After The Fire on Epic reached No. 5 on Billboard's Hot 100 Singles chart.

EXECUTIVE TURNTABLE

POUGH

JENKINS SMITH

JEFFERSON



CONNER

PUZIO

ENTRICKEN

CROSLANO

RAMSEY

RECORD COMPANIES. MCA Records in Universal City, Calif., promotes **Benny Pough** to VP of promotion, R&B music; **Ed Franke** to national director of sales; **Andrea Lord-Alge** to A&R manager; and **Amy Child** to supervisor of artist development. They were, respectively, senior national director of promotion, R&B music; East Coast regional sales director; assistant to the senior VP of A&R; and administrative assistant to the VP of product management.

MCA Nashville names **Angee Jenkins Smith** VP of publicity. She was VP of pop publicity at MCA Records.

Elektra Entertainment Group promotes **Lisa Jefferson** to VP of press and artist development in Los Angeles, **Michelle Murray** to senior director of marketing in New York, **Greg Dorfman** to senior director of alternative promotion in New York, **Nina Ritter** to director of A&R in New York, and **Iris Tesson** to associate director of press and artist development in New York. They were, respectively, senior director of press and artist development, director of marketing, regional promotional rep, manager of A&R, and manager of press and artist development.

Roadrunner Records in New York promotes **Monte Conner** to senior VP of A&R and names **James Mahoney** senior director of urban product development and **Aaron Rubin** A&R coordinator. They were, respectively, VP of A&R, national director of promotion and marketing at Profile Records, and production manager at Caroline Records.

BMG Entertainment North America in New York promotes **Bill Wilson** to VP of marketing. He was senior director of marketing.

RCA Label Group in Nashville promotes **Amy Macy** to senior director of sales and marketing. She was director of sales and marketing.

Rhino Records in West Los Angeles, Calif., promotes **Cathy Williams** to national director of media relations and **Jim Hughes** to associate product manager. They were, respectively, national manager of media relations and product management coordinator.

PUBLISHING. EMI Music Publishing in New York promotes **Joseph Puzio** to senior VP of finance and strategic planning and **Kevin B. Entricken** to VP of finance, North America. They were, respectively, senior VP of corporate finance and strategic planning and senior director of corporate finance.

ASCAP in New York names **Phil Crosland** VP of marketing. He was VP of worldwide marketing at Ernest & Julio Gallo Winery.

Hamstein Publishing in Nashville appoints **Lisa Ramsey** VP of writer development. She was personal assistant to Wynonna and studio and office manager at Mike Robertson Management.

ORGANIZATIONS. The Recording Industry Assn. of America in Washington, D.C., names **Matthew J. Oppenheim** associate counsel. He was a litigation lawyer at Proskauer Rose LLP.

Van Halen Revs Up With New Voice

Gary Cherone Fronts 'III' Set On Warner

■ BY DEBORAH EVANS PRICE

NASHVILLE—Few bands have managed to survive one lead-singer change, let alone two. Van Halen will see if it can beat the odds with "Van Halen III," the group's first album with third lead singer Gary Cherone. The Warner Bros. release comes out March 17.

Not surprisingly, the label is stressing the "band" aspect of Van Halen. "It's a group record," says Warner Bros. president Steven Baker. "There's a new lead singer, but it's obviously a Van Halen album."

Also, Baker is quick to point out that Eddie Van Halen's guitar prowess has always been a major part of the band's success, and that continuity is a strong selling point. "People will hear this and know they are getting the maximum Van Halen," he says, "what they've always liked about it, plus more surprises creatively."

Tom Demalon, music buyer at Tower Records in Nashville, agrees that the album is not a major departure for the band. "Gary sounds real similar to [former lead singer] Sammy [Hagar]," Demalon says. "So it wasn't anything drastic. It sounded like the last couple of Van Halen records."

VAN HALEN

"Whether people accept Gary or not, to me, first you have to please yourself. It has to be inspired," says Van Halen. "I think this is the deepest record we've made lyrically and musically.

"I feel like I've been waiting over 20 years for Gary," Van Halen continues, "because he's a musical soul mate . . . Finally we have someone who is on the same page, reading the same book, same paragraph, same sentence. I really look at it as the circle is complete. I really feel that we could not have made this record with anyone else."

Cherone, recommended by Van Halen's manager, Ray Danniels, joined the band after the tumultuous departure in 1996 of Hagar (the group says he jumped, Hagar says he was pushed), who had replaced original lead singer David Lee Roth in 1985. Drummer

(Continued on page 18)

Sweet Mysteries Of Life. RCA recording act Mystsries Of Life meet with label execs following the band's performance at New York's Mercury Lounge. Shown, from left, are Dennis Oppenheimer, Performance Group Management; band members Kenny Childers, Jake Smith, and Dave Lawrence; Dave Loncao, VP of promotion snd field development at RCA; Franz Flaischli, A&R manager at RCA; LonPaul Ellrich, band member; Jack Rovner, axecutive VP/GM of RCA; Cliff O'Sullivan, VP of marketing for RCA; Bob Jamieson, president of RCA; and David Fitch, VP of sales for RCA. Seated is Kaja Gulu, manager of product marketing for RCA.

Timing Could Be Big Boost For Lava/Atlantic's 'Legacy'

■ BY STEVE KNOPPER

In late 1996, when Lava Records began stitching together "Legacy: A Tribute To Fleetwood Mac's 'Rumours,' " Fleetwood Mac itself hadn't

MATCHBOX 20

been heard from in years. Then, without warning, the long-dormant superstar band reunited for one of last year's biggest-selling albums and tours.

"I think there was a little serendipity involved there," says Jason Flom, president of Lava and a senior VP at Atlantic Records. "But we were well into it by the time they got back together and started setting all those attendance records."

"Legacy," due March 17, has a few commercial sure things in its favor. First, it's a tribute to one of the most successful records of all time. Second, its lineup has what you might call sales power: Elton John bounces through "Don't Stop"; Jewel, matchbox 20, and Shawn Colvin take gloomy looks at "You Make Loving Fun," "Never Going Back Again," and "The Chain," respectively; and the Cranberries and Duncan Shiek lovingly reproduce "Go Your Own Way" and "Songbird," respectively.

The Cranberries song will be the first radio cut, to be followed by the Corrs' take on "Dreams."

Finally, Fleetwood Mac—whose drummer, Mick Fleetwood, is the executive producer of "Legacy"—has just completed a hugely successful, but totally inadvertent, marketing campaign for the album. "This is the right time for this record," says Vicki Marshall, marketing manager at the Ann Arbor, Mich.-based Borders Books & Music. "The five members have been quiet for a while, and now

(Continued on page 43)

This Year's Grammy Picks: Who Should Win And Who Probably Will

by Melinda Newman

DUST OFF THAT TUX AND HAND ME THE ENVELOPE: It's time for my annual Grammy predictions. After taking over New York's Madison Square Garden in 1997, this year's awards ceremony, slated for Feb. 25, moves back to the much cozier confines of Radio City Music Hall. And, given the ongoing feud between the National Academy of Recording Arts and Sciences (NARAS) and New York Mayor Rudy Giuliani, this may be the last Grammy Awards show we see in these parts for a while. The following are my picks for who's taking home a Grammy. I've stated where my personal choice differs from whom I believe the voters will pick.

Album of the year: There is the remote possibility that the oft-nominated **Babyface** may win this award for "The Day." Not only did he put out a very pleasant record, but he is one of the most beloved contemporary figures in the music industry. However, I'll eat my hat if **Bob Dylan** doesn't win for "Time Out Of Mind." It's the best record he's made in years, all the critics loved it (some even more than they loved fellow nominee "OK Computer" by **Radiohead**), and Dylan's hospitalization last year with a heart infection scared the bejeezus out of everyone. He should win, and he will.

Song of the year: There's absolutely no way **Diane Warren** isn't walking away with this one for "How Do I Live." First, it was a hit for two artists, **LeAnn Rimes** and **Trisha Yearwood**, in two genres—pop and country, respectively—at the same time, and Rimes' version is still near the top of the chart. It's also a ballad, which the NARAS voters are suckers for. And, most important, Warren has been lobbying like crazy for this—she's been everywhere lately, on awards shows, at charity events, everywhere but handing out doughnuts at my local A&P. My favorite song of the hunch is **R. Kelly's** "I Believe I Can Fly."

Record of the year: No obvious choice in this one. **Paula Cole** has seven nominations; **Shawn Colvin** is a strong NARAS supporter; **Sheryl Crow** sells the most records; and Kelly supplies the power ballad so many voters crave. I'm shooting in the dark and saying the Grammy goes to Colvin for "Sunny Came Home." In terms of pure recordmaking craft, "Mmmbop" by **Hanson** is my clear winner.

New artist of the year: You could hear the jaws dropping when **Spice Girls** weren't nominated in this category, given the fact that they are the biggest new act to hit the U.S., if not the world, in years. But clearly in an effort to give the category some credibility (remember **Milli Vanilli**?), they were shut out. My hunch is that voters who aren't particularly aware of the five strong acts nominated here will toss their vote to Cole because even if they don't know her stuff, they figure she got nominated for seven Grammys, so she must be doing something right. I'm rooting for Hanson.

Best male pop vocal performance: Not a particularly exciting category this year, reflecting what a tough time male solo artists are having in the marketplace now. Even though **Elton John's** "Candle In The Wind 1997" is the top-selling song of all time, most voters will justifiably discount it because it's an old, old song. The Grammy goes to "Every Time I Close My Eyes" by Babyface.

Best pop album: **Fleetwood Mac** and **James Taylor** will split the sentimental, geezer vote. **Jamiroquai**, despite having sold millions of records, is still unknown to the older Grammy voters. It's a coin toss between Cole's "This Fire" and **Sarah McLachlan's** "Surfacing," with the Grammy going to Cole.

Best rock album: Even though it tanked in the States compared with previous **U2** albums, "Pop" by U2 will take home the Grammy. My vote goes to "The Colour & The Shape" by **Foo Fighters**.

Best R&B album: Babyface is probably unstoppable in this category, meaning that "The Day" will win. However, it wouldn't surprise me if it's a close call between "The Day" and **Erykah Badu's** "Baduizm."

Best female country vocal performance: Given that Rimes' version of "How Do I Live" has been a major pop hit, it's very weird that it's nominated as a country song here, setting up a grand competition between her and Yearwood, who's nominated for the same song. They both lose to **Deana Carter** for "Did I Shave My Legs For This?" My pick is "The Trouble With The Truth" from **Patty Loveless**.

Best male country vocal performance: Neither **Johnny Cash** nor **Willie Nelson**, both of whom are nominated here, got a lick of country airplay, sending a clear message to programmers that many of us think they're making a big mistake by not playing pioneers who are still making extremely viable music. Now that everyone can feel good about doing the right thing by nominating these acts, the Grammy goes to **George Strait** for "Carrying Your Love With Me."

Best country instrumental performance: OK, I admit I'm including this category because not only does it have great music, it has the coolest titles—from **Asleep At The Wheel's** "Fat Boy Rag" to (my personal favorite of all the Grammy nominees) **Lee Roy Parnell's** "Mama, Screw Your Wig On Tight." Asleep At The Wheel tends to win anything for which it is nominated, but I'm going with the lovely "Smokey Mountain Lullaby" from **Chet Atkins** and **Tommy Emmanuel**.

BRIT AWARDS SHOULD ELEVATE THE VERVE, OTHER ACTS

(Continued from page 1)

tee, says that this year the show achieved the balance of old and new acts its producers had always sought. This year, retailers were pleased that the show featured many acts that were not past their sales peak; stores reported increased sales for the likes of Stereophonics, which won the newcomer award. Performing artists, notahly Finley Quaye, Shola Ama, and Robbie Williams, are also among those tipped to see the most gains from the Brits in the domestic market.

THE VERVE

At home, the show, produced hy Carlton TV and Initial Film & TV, went out in a two-hour edit in prime time Feb. 10 on the national ITV network. The awards ceremony itself "was the best show we've ever done," says executive producer Lisa Anderson. Initial estimates indicate that the broadcast attracted an average audience of 6.6 million viewers, compared with 9.2 million in 1997. This marks the third consecutive year of falling TV ratings for the Brits. Malcolm Gerrie, executive producer of the show for Initial Film & TV, was unavailahle for comment after the hroadcast.

Live performances included British male solo artist winner Quaye with "Sun Is Shining"; Texas and Wu-Tang Clan's Method Man with "Say What You Want"; British female solo winner Ama with "You Might Need Somebody," and Tom Jones and Williams' well-received medley of hits from "The Full Monty."

The day after, retailers were already noting heightened interest in artists who won or who performed. Most of the nominated acts are featured on the "Brit Awards '98" douhle-CD sampler.

Phil Penman, trading manager of Entertainment U.K., which supplies product to national chain Woolworth's, says the sampler is bought primarily by "people who listen to it in conjunction with the awards. It seems to do virtually identical business for us year on year."

The quality of an act's performance at the Brits has a bearing on sales, notes Penman, citing Williams this year and Alanis Morissette two years ago as good examples, as well as Skunk Anansie's poorly perceived version of "Teenage Kicks" last year. "That did virtually nothing for them," he says.

With a different profile from that of Woolworth's, HMV with its 105 town- and city-center stores is seeing a different interest from its buyers, who are already familiar with acts like the Verve. Chain spokesman Gennaro Castaldo says that "for the big performers, the chances are that you can see their alhums douhle in sales." Quaye and the Stereophonics are already seeing increases, as well as All Saints. " 'The Full Monty' soundtrack is also flying out as well," he says.

Castaldo notes that sales during the weekend of Saturday (14) could radically affect the week's chart positions as people make a mental note to buy performers' records. "With All Saints, there could be people who have been happy buying the single, and with [the act] stesling the show, they may be ready to buy the album."

All Saints took home two awards, British single and British video (directed by Sean Ellis), for "Never Ever." A performance of that song and the group's tearful acceptance were two of the show's most memorable moments.

The Verve won for British group and British album for "Urban Hymns" and shared the best producer credit with Youth and Chris Potter. Despite not accepting its awards in person, the hand felt immediate gains the next day, even before the program was aired. "Before the TV show, the whole Brits press coverage was enough to make people go out and huy it on the strength of it," says Entertainment U.K.'s Penman.

ALL SAINTS

International sales are also likely to benefit in weeks to come. Orgie Agostinho, international marketing manager for the Virgin Music Group, says, "A lot of European territories pay attention to the Brits. We get the prime-time TV exposure, which will bring in people who would not normally come across the Verve."

While strengthening the band's U.S. image, the show will not necessarily translate to massively increased sales there, says Agostinho. "I don't think the Brits will have an enormous effect."

In the international marketplsce, the show is being syndicated for the first time by Eagle Rock Entertainment. For the second year, ABC will air the show in the U.S., with MuchMusicUSA telecasting the show on national cahle later. Japan's Fuji-TV has bought the program, and Eagle Rock has confirmed deals for most of Scandinavia, Latin America, and key Southeast Asian territories, with most broadcasters expected to air the show within three weeks of the event.

Most of the winners were on hand to accept their prizes, including V2's first Brits winner, Stereophonics (best British newcomer); Bon Jovi (international male); Spice Girls (special award for top-selling British act worldwide); Fleetwood Mac (outstanding contribution); and Bjork (best international female), who deemed herself a "grateful grapefruit."

Dealers expect Fleetwood Mac's catalog, particularly "Rumours," to return to the U.K. albums top 100 as a result of its stirring greatest-hits performance, which drew most of the audience, young and old, to their feet.

The Verve, playing a date for a charity for the homeless at London's Brixton Academy, were present via a live linkup for its song "Lucky Man."

Prime Minister Tony Blair gave Elton John a Freddie Mercury Award for his charity work with "Candle In The Wind 1997" via a prerecorded acceptance. Best international newcomer eels had Spinal Tap accept its award with a taped appearance, while U2 showed footage from its PopMart tour.

While the show has become a successful domestic marketing vehicle for the U.K., Brits chairman Conroy says that next year, if he is re-elected to the post, "there's lots of things we might change. We're even thinking of moving it out of London—to Birmingham or one of the other major cities."

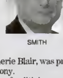
Assistance in preparing this story was provided by Jeff Clark-Meads, Mark Solomons, and Christian Lorenz, music business and talent editor of Music & Media.

Politics, Rock Prove Uneasy Mix At Brits

■ BY DOMINIC PRIDE

LONDON—The value of the British music industry to the country's rulers was underscored at the Brits Awards this year, when st least 80 politicians attended the show.

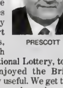
Deputy Prime Minister John Prescott, Culture Secretary Chris Smith, and Defense Secretary George Rohertson were all present, while Prime Minister Tony Blair was featured in the show via a recorded presentation to Elton John. His wife, Cherie Blair, was present at the ceremony.


SMITH

Yet the dangers of politicians ruhhing shoulders with rock'n'rollers was also brought into sharp relief when Danbert Nobacon, drummer of "anarchist" band Chumbawamba, emptied an ice bucket over Prescott in a supposedly political gesture.

A dispute was still running between Prescott and the group as Billboard went to press, with the deputy prime minister demanding an apology. Senior representatives of the British Phonographic Industry have personally expressed the body's regret over the evening's events, and EMI Europe president/CEO Rupert Perry has said, "No music company can control the political views of its artists, but we wish to sincerely apologize" to Prescott and his guests.

The incident is thought to be unlikely to unduly sour relations between the government and the industry, which have been steadily improving throughout the '90s.


PRESCOTT

Smith, whose cahinet post gives him responsibility for all other art forms, sports, media, and such issues as the National Lottery, told Billhoard he enjoyed the Brits because "it's very useful. We get the chance to see, in one place, virtually all the best in British music. It's a chance to show support for the industry."

Speaking before the Prescott/ice bucket debacle, Smith was asked whether it was appropriate for politicians to he among musicians with their often notorious behavior: "I would rather some rock'n'roll ruh off on the politicians than the other way round," he said.

Virginia Bottomley, who held the equivalent of Smith's position in the previous government, attended and commented, "The pop industry is a great success story. It's part of our image round the world."

She says the Brits is "one of the events of the year at Westminster. Tickets are keenly sought after."

The press here have used the publicity surrounding the Brits to attack the Labour government for trying to attract the youth vote. However, the government's links with the industry run deeper than that: Creation Records founder Alan McGee has been named to a "music industry task force" to put forward proposals to enhance the value of music and the business. Michael Levy, who recently sold his M&G/Wired operation to BMG, was recently appointed to the House of Lords and has helped the dialogue between labels and government.

On Feb. 12, Prescott asked for an official apology from the hand. Its London-hased management, Doug Smith Associates, would not comment as to how it would advise the band, which was at the time in Japan.

An earlier statement from the group said the gesture was a political ststement, calling it a "wanton act of agit-prop."

amusement business® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
PATTI LABELLE	St. James Theatre New York	Jan. 13-24	$989,596 $64.50/$19.50	17,835 19,404, 12 shows	Chesapeake Concerts
YANNI	MCI Center Washington, D.C.	Jan. 31	$800,300 $75/$39.50	14,983 sellout	Danny O'Donovan Cascade Concerts
ELTON JOHN	Reunion Arena Dallas	Jan. 26	$742,116 $49.50/$39.50/ $27.50	17,852 sellout	Universal Concerts
YANNI	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 4	$669,350 $65/$39.50	13,023 sellout	Danny O'Donovan Cascade Concerts
YANNI	Marine Midland Arena Buffalo, N.Y.	Feb. 7	$661,437 $65/$39.50	11,939 sellout	Danny O'Donovan Cascade Concerts
THE ARTIST LARRY GRAHAM & GRAHAM CENTRAL STATION	New Arena Oakland, Calif.	Jan. 22	$565,262 $55/$35	11,114 12,000	Bill Graham Presents
YANNI	Convocation Centre, Cleveland State University Cleveland	Feb. 6	$553,696 $65/$39.50	11,065 sellout	Danny O'Donovan Cascade Concerts
AEROSMITH	Rupp Arena Lexington, Ky.	Feb. 2	$388,113 $37.50/$25/$22.50	15,387 18,338	Belkin Prods.
AEROSMITH KENNY WAYNE SHEPHERD	Greensboro Coliseum Greensboro, N.C.	Jan. 31	$387,420 $35/$25	13,398 13,948	Cellar Door
YANNI	Ervin J. Nutter Center Wright State University Dayton, Ohio	Feb. 3	$372,812 $50/$35	10,147 sellout	Danny O'Donovan Cascade Concerts

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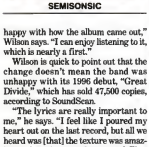
Semisonic's 'Feeling Fine' On MCA Set

■ BY CARRIE BELL

LOS ANGELES—Dan Wilson of Semisonic knew only one thing going in to Minneapolis' Seedy Underbelly studio to record the band's sophomore effort: Nothing.

"We didn't want a plan. I had this strongly held conviction that the record couldn't be made in the conventional assembly-line fashion," says Wilson, guitarist/vocalist for the Minnesota alterna-rockers. "So we made very few demos, recorded things backward like laying down lyrics first, and felt free to change things over and over again. Of course, it caused us to waste a lot of time figuring out what we wanted to do."

After three months, Semisonic emerged with "Feeling Strangely Fine," an intimate collection of 12 tracks scheduled for a March 24 release on MCA Records. "As backward as the process was, I am very



SEMISONIC

happy with how the album came out," Wilson says. "I can enjoy listening to it, which is nearly a first."

Wilson is quick to point out that the change doesn't mean the band was unhappy with its 1996 debut, "Great Divide," which has sold 47,500 copies, according to SoundScan.

"The lyrics are really important to me," he says. "I feel like I poured my heart out on the last record, but all we heard was [that] the texture was amazing or the guitar samples are cool. That stuff is all frosting. This time I wanted to be experimental to keep us disoriented, so it wasn't about craft or creating neat sounds but about letting the soul come through and getting a good vibe between musicians."

The vibe resulted in a quieter album, which Wilson describes as an "after-hours record" or "music that is like only one person talking in your ear." Both descriptions are fully embodied in the first single, "Closing Time," which goes to modern rock, triple-A, and mainstream rock radio Feb. 23. MCA will service clubs with the single, and a music video is in the works. The song includes a piano part played by bassist John Munson and strings arranged and conducted by drummer Jake Slichter.

"I wanted to write a great last song to send people out reeling from performances," Wilson says. "When you're saying goodbye, they have the rest of their night to live. It's an end that starts a new beginning. If you want to get deeper, I was thinking about being born. You are leaving the womb but entering life."

Radio programmers seem interest-

(Continued on next page)

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VAN HALEN REVS UP WITH NEW VOICE

(Continued from page 15)

Alex Van Halen and bassist Mike Anthony round out the quartet.

Van Halen says, "When Gary first showed up, there was no question about his talent to me, so it wasn't like an audition. I just wanted to know if it was fun to be around the guy. If he was normal or if he suffered from LSD—which is lead-singer disease."

As has been well-documented, the band has a somewhat turbulent 20-year history. Tempers flared again when Roth returned to record some new tracks for a greatest-hits album in 1996, after Hagar's departure. "I was very clear to him—'You're not in the band, and you're not going to be,'" says Van Halen.

Things came to a head at the 1996 MTV Awards, when Van Halen said he had no plan to tour behind the greatest-hits package, due in part to trouble with his hip. (He has since lost 25 pounds and quit drinking and is seriously optimistic that he will be OK without surgery.)

"Dave's whole vibe changed," Van Halen recalls. "He turned to me and said, 'You fuckin' better not talk about your hip.' I almost decked him right there. Thank God for Scotty Boras, our tour manager; he grabbed my hand right before it went. I'm surprised nobody got a picture of it."

Still Van Halen says he's not sorry Roth came back temporarily. "I don't regret anything," he says. "I'm here today because of the mistakes I've made. You learn from them."

Eddie Van Halen co-produced Van Halen III with longtime friend Mike Post, and they recorded the album at Van Halen's 5150 Studios in Los Angeles. "He was so encouraging," Van Halen says. "He just let it flow. It was wonderful to work with."

The band members have always written the group's albums together, but this time was different. "[Gary's] lyrics inspired me to write the melodies and all the music, which never in the last 12 records did that happen. It was always music first, squeeze a melody out of it, and then write lyrics," says Van Halen.

The album features a first for the group: Van Halen singing lead vocals on "How Many Say I." "They forced me," he says of his turn at the microphone. "Don't be shocked when you hear the vocal. I sound like a cross between Tom Waits and Roger Waters . . . I've got a pretty low voice. We added some harmonies, so when I do it live I'm not alone."

Van Halen, always a strong live act, will kick off a world tour April 10 in Auckland, New Zealand, marking the band's first tour to that country, as well as to Australia, another new frontier for the group.

"Then we're coming back to the States, probably do a handful of shows on the East Coast, then do Europe, then back to the States, then do Japan and South America and Mexico," says Van Halen.

Van Halen notes that the group will be adding early material back into its repertoire. "Sammy didn't really want to sing the old stuff, whereas Gary is totally open," he says.

The first single, "Without You," goes to radio Wednesday (18). The album will premiere via the Album Network radio syndicator March 12. Rock and active rock stations will hold contests with winners attending an album-release party March 12 at Billboard Live in Los Angeles. The band will then travel to New York March 17 to visit MTV, Howard Stern, and other broadcasters.

"There will be a tremendous amount of publicity and a lot of consumer advertising, including a TV campaign with Wal-Mart," says Carl Scott, senior VP of artist relations and artist development at Warner. The label's push at retail will include banning pop, advertising with key retailers, window displays, light boxes, counter cards, and other point-of-purchase materials, as well as promo items, including a canoneball paperweight.

There will also be 15,000 copies of a limited-edition collector's set, which will sell for $29.98. The CD is in a tin box, and the package includes a deck of cards that can be made into a house and an Eddie Van Halen guitar pick.

Tower's Demalon anticipates the release faring well. "I bought it like I would a usual Van Halen record," he says. "They have a major core audience that is real solid."

Scott says the label's international division also plans to heavily promote the album as the band tours abroad. "We're going to put all our guns behind this," he says. "It's a great record."

SEMISONIC'S 'FEELING FINE' ON MCA SET

(Continued from preceding page)

ed in giving Semisonic a second chance. The band received limited play for "If I Run" and "Down In Flames," although "F.N.T." fared better. It reached No. 30 on the Mainstream Rock Tracks chart and was included on the soundtrack to "The Long Kiss Goodnight."

"I thought the first album was genius, and I am excited to see how the new one [does], says Laurie Gall, music director at modern rock WFNX Boston. "I can't say they blew it up last time, but we gave them a ton of support."

To stroke programming interest, Semisonic, which is managed by JGM and booked by Monterey Peninsula Artists, played the Gavin Seminar Feb. 5. Also planned is a March 4 industry showcase at New York's Mercury Lounge. Following the record release, the band will tour North America.

To gain retail interest, MCA will supply postcards, posters, and in-store play copies. According to Paul Orescan, MCA Records VP and marketing director (U.S.), budgets have been provided for further regional promotions like listening parties, as MCA sees fit.

"As a region becomes more supportive, our teams have been directed to come up with campaigns that they think will help make this a success to the end," Orescan says.

The album will be available at the special developing-artist price of $12.98 for CD and $8.98 for cassette. Orescan adds, "The lower prices make it more appealing for the Semisonic fan and the first-time buyer who has only heard 'Closing Time.'"

Orescan suspects the region with the most interest will probably be the band's hometown and surrounding cities.

"It was the first advance of the year that MCA sent to retailers. Buyers are already reacting very positively in cities like Chicago, Atlanta, or Boston, but they just go crazy for them in Minneapolis," Orescan says of the band, which is published by WB Music Corp./Semidelicious Music (ASCAP) and Warner/Tamerlane Publishing Corp./Sa in Sam Music (BMI).

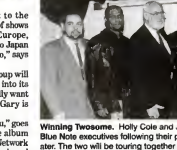
One supportive independent retailer is Down in the Valley, a five-store chain based in Golden Valley, Minn. Audio/video buyer Chris Wester expects "Feeling" to do well, as up-and-coming bands like Semisonic are the chain's bread and butter.

"Semisonic consistently toured through town and had a ton of radio play which translated into sales success for us," says Wester. "We will definitely give the new album a lot of respect. I have been pushing it out of the top sellers for the first quarter. They are lumped in with the likes of Van Halen, Pearl Jam, and Eric Clapton."

But Wester feels the success wasn't completely linked to hometown appeal. "The hometown connection probably helped them, although we have always presented them as another major-label signing," he says. "We just assumed the rest of the country liked them as much as our customers did."

Unfortunately for the band the first time around, the press was more interested than the purchasing public. This time, Wilson hopes the band can build upon the slim base created by the first album.

"The first record told people who we are and started to branch out to places like Boston, Chicago, and New York," Wilson says. "The second has to continue the spread. But we don't mind having the largest following in Minnesota. In the end, the [hometown fans] are the people who were there all along."



Winning Twosome. Holly Cole and Jeb Loy Nichols meet and greet Capitol and Blue Note executives following their performances at New York's Westbeth Theater. The two will be touring together through March. Shown, from left, are Tom Freund, Cole's manager; Ron Noel, Michael Kohn, president, Capitol; Bruce Lundvall, president of Blue Note; manager Danny Kahn; Cole; Nichols; and Tom Berry and Cherie Sinclair, Alert Music Management.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS

EDITED BY MELINDA NEWMAN

ATHENS, GA.: Given a choice between style and substance, Athens-based band **Seven Foot Politic** would opt for both. Drawing on the smooth sounds of big-band swing, the attitude of Southern rockability, and the high energy of Jamaican ska, 7FP churns out blue-collar anthems with a retro flair: "I've never owned a zoot suit or a '57 Bel-Air, so I guess I can't write about that," singer/guitarist **Jonathan Caillouet** says in reference to his weighty lyrics. "At the base, we write the best songs we can about our experiences. They may end up with a swing or a rockabilly feel, but all that's the fun part of it." The band's reputedly spirited live shows have been a serious draw at clubs from North Carolina to Florida. **Valena Vego,** booking agent at Athens' 40-Watt Club, says 7FP is one of the area's most popular groups, selling out the 700-capacity club for the past year and often outdrawing national acts. Its 1996 self-titled debut album (on Atlanta-based Desafinado Records) has sold well at local record stores and received significant airplay on local college and modern rock stations. 7FP set out to introduce itself to the rest of the U.S. last year by servicing college stations nationally, appearing on compilations and embarking on a coast-to-coast tour. This year, the act expects to play 200 shows, mostly on the East Coast. 7FP is finishing up a new, to be self-released album. To couple the band's raw, live energy with studio quality, the set was recorded at the 40-Watt during off hours. Contact Kick Ass Entertainment at 404-467-4700. **BRUCE BUCKLEY**

SEVEN FOOT POLITIC

DETROIT: With nearly unbearably clever songwriting and lots of vocals, guitars, and attitude, the **Atomic Numbers** resemble nothing so much as a punky version of **Crowded House.** "We'd rather be **Squeeze,**" protests **Tim McHugh,** front man/songwriter for the group. The band, which settled into its lineup in November '96, has put out a seven-song EP "Flying Machine," that's achieved critical success, with "So Cool" being voted one of the best songs of 1997 by Ann Arbor, Mich.'s Current magazine. Off the 55 Midwest college stations serviced, the EP received regular airplay on about 30. Besides playing Detroit, the group has done shows in Wisconsin and Illinois with old pals the **Verve Pipe.** The band also includes drummer **Matt Aljian,** guitarist **Zach Shipps,** and bassist **Jeff Hupp.** While they consider themselves pop aficionados, they defer to **Bruce Brodeen,** who operates Net Lame Records, a power pop label. "The Numbers are classic power pop with a modern edge," he says. "They are right up there with Velvet Crush, Superdeluxe, **This Perfect Day,** and the **Odds** . . . It's well-constructed, propulsive, and I wish there had been more than seven songs on the CD. I couldn't get enough!" Contact **Jane Leong** at J. Francis Associates at 773-296-6442. **KAREN KOSKY**

ATOMIC NUMBERS

KNOXVILLE, TENN.: "**Jerry Lee Lewis** meets **Tom Petty & the Heartbreakers** at Dollywood" just about sums up the Appalachian roots-heavy swagger pop of **Shinola.** Nashville/Knoxville club scene regulars, Shinola's members are lead vocalist/songwriter **Brian Waldschager,** co-writer/multi-instrumentalist **Richie Owens,** lead guitarist **Bob Ocker,** bassist **Mark Brooks,** and drummer **Bob Grunder.** Besides a slot on the 13th Nashville Entertainment Assn. Extravaganza Wednesday (18), the band has opened for **Webb Wilder, Lucinda Williams,** and **Great Plains.** It recently played as the backing band on **Dolly Parton's** upcoming album. The Parton connection is all in the family, as Owens is a cousin of Dolly's. "We love this area because of all the converging influences," he says. "You've got blues to the south, folk to the west, and rock to the north. It all comes together in our music in a Southern crossroads." The band's album "What Else Could It Be" is being readied for early spring release and includes with such tracks as rockabilly-edged "Take A Ride," acoustic charmer "Red Clay And Lime-stone," and upright-bass-slapping "Eight Now." Waldschager's vocals yodel and croon in all the right places, while Owens alternates on a dizzying array of lap steel, electric and acoustic guitar, bouzouki, and dobro. The band has received airplay on WYCQ and WKDF, both in Nashville, as well as WDUX Knoxville. Up next are tours of the Southeast and West Coast. Contact Indian Gap Music at 615-834-1888. **SANDRA SCHLUMAN**

SHINOLA

CARL WILSON, 51, DIES

(Continued from page 13)

Leaf notes that during this period, Carl acted as his eldest brother's right hand on the production side: "He was in the studio with Brian most closely in '65-'67, through the 'Pet Sounds'-'Good Vibrations' era. He was a trusted ear that Brian could turn to."

Carl's standing within the Beach Boys grew as Brian's drug and emotional problems burgeoned. In 1967-68, Carl was the lead voice on such Hot 100 Singles chart entries as "Wild Honey" (No. 31), "Darlin' " (No. 19), and "Friends" (No. 47).

In 1969, Carl made his debut as a producer and handled lead vocal chores on the group's breathtaking cover of the Ronettes' 1966 single "I Can Hear Music." The song, which took an audible cue from Brian's Phil Spector-influenced productions, spent 10 weeks on the Hot 100 Singles chart, climbing to No. 24.

Carl's influence continued to be felt after the Beach Boys segued to Reprise and then their own Brother imprint. He offered sparkling lead vocal work on "It's About Time" (on "Sunflower," 1970), "Long Promised Road" and the rerecorded "Surf's Up" (on "Surf's Up," 1971), "Marcella" and "All This Is That" (on "Carl And The Passions/So Tough," 1972), and "The Trader" (on "Holland," 1973). "Holland" featured Blondie Chaplin and Ricky Fataar, former members of the South African group Flame; Carl had produced their 1970 album on Brother.

Carl soldiered on with the Beach Boys through the '70s, but he became impatient with the band's increasing orientation as a oldies act in the wake of 1974's smash "Endless Summer" compilation and 1976's popular but poorly reviewed "15 Big Ones," a set brimming with cover tunes. During this period, Brian's participation in the group was sporadic at best.

SOLO EFFORTS

Discomfort with the group's inability to move forward creatively helped catalyze Carl's solo career. He recorded two albums for Chicago producer James William Quercio's Caribou Records: 1981's "Carl Wilson," which he supported with a solo tour, and 1983's "Youngblood." Although these sets received praise for Carl's lovely vocal work, they failed commercially: "Carl Wilson" logged only two weeks on Billboard's Top LPs & Tapes chart, peaking at No. 185, while "Youngblood" failed to chart. However, "Heaven," a song from the '81 solo debut, went on to become a staple of Beach Boys concerts.

Despite Brian's continuing absence and Dennis' drowning death in December 1983, Carl rejoined the Beach Boys fold and stayed on into a period of renewed vitality. He witnessed Brian's return to the band for the 1985 Caribou album "The Beach Boys" and played a key role in their commercial rebirth. In 1989, Carl sang the vocal hook on "Kokomo," a song drawn from the soundtrack to the film "Cocktail"; it became the Beach Boys' first No. 1 single in 22 years.

He continued to tour valiantly with the Beach Boys following his diagnosis with cancer last year, although he was sometimes forced to perform in a chair.

Wilson is survived by his wife, Gina, and two sons from a previous marriage, Jonah and Justyn. Funeral services were held Feb. 10 at Westwood United Methodist Church in Los Angeles.

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FEBRUARY 21, 1998

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ⬭ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	8	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
2	8	2	**BILLIE MYERS** UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
3	8	58	**BARENAKED LADIES** REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
4	8	19	**NEXT** ARISTA 18973 (10.98/15.98)	RATED NEXT
8	8	2	**DIXIE CHICKS** MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
8	8	40	**ALLURE** TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
8	8	2	**ALANA DAVIS** ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
8	12	20	**ALEJANDRO FERNANDEZ** SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
8	8	20	**CORNERSHOP** LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
10	NEW ▶		**LOS TEMERARIOS** AFG SIGMA 0515/FONOVISA	COMO TE RECUERDO
11	NEW ▶		**GOLDIE** FFRR/LONDON 828983/ISLAND (16.98 CD)	SATURNZRETURN
12	10	44	**DAFT PUNK** SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
13	13	20	**SOMETHIN' FOR THE PEOPLE** WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
14	11	4	**DJ SHADOW** MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
15	16	23	**SOUNDS OF BLACKNESS** PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
16	14	30	**MICHAEL PETERSON** REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
17	19	6	**ANITA COCHRAN** WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
18	17	20	**THE KINLEYS** EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
19	25	6	**SEVENDUST** TVT 5730 (10.98/16.98)	SEVENDUST
20	22	11	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
21	6	2	**HUM** RCA 67446* (10.98/16.98)	DOWNWARD IS HEAVENWARD
22	18	39	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
23	15	2	**GP WU** MCA 11587 (10.98/16.98)	DON'T GO AGAINST THE GRAIN
24	24	15	**BUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
25	36	24	**DIANA KRALL** IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
29	29	6	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
27	30	3	**CHERRY POPPIN' DADDIES** MOJO 53081/UNIVERSAL (12.98 CD)	ZOOT SUIT RIOT
28	21	14	**KAREN CLARK-SHEARD** ISLAND 524397 (10.98/17.98)	FINALLY KAREN
29	21	15	**NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE** NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
30	28	32	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
31	29	16	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
32	34	3	**FATBOY SLIM** ASTRALWERKS 6203*/CAROLINE (16.98 CD)	BETTER LIVING THROUGH CHEMISTRY
33	26	2	**MARY LOU LORD** WORK 67574/EPIC (7.98 EQ/13.98)	GOT NO SHADOW
34	42	3	**BIG WRECK** ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
35	40	2	**JOSE LUIS RODRIGUEZ WITH LOS PANCHOS** SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
33	34	6	**COAL CHAMBER** ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
37	27	4	**RHETT AKINS** DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
38	32	3	**MILA MASON** ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
39	33	4	**STEVE GREEN** SPARROW 51638 (10.98/16.98)	THE FAITHFUL
40	NEW ▶		**KRISTIN HERSH** THROWING 10429/RYKODISC (16.98 CD)	STRANGE ANGELS
41	31	79	**JACI VELASQUEZ** MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
42	41	15	**WILL DOWNING** MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
43	37	13	**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
44	35	50	**SNEAKER PIMPS** CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
45	43	12	**SAM SALTER** LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
46	45	10	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
47	RE-ENTRY		**CHANTAL KREVIAZUK** COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
48	RE-ENTRY		**BUJU BANTON** GERMAIN 2068*/VP (9.98/14.98)	INNA HEIGHTS
49	44	2	**AIR** SOURCE 6644*/CAROLINE (16.98 CD)	MOON SAFARI
50	39	2	**DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR** VERITY 43024	LIVE IN OAKLAND — HOME AGAIN

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

PASTICHE POP: You can add Capitol's **Bran Van 3000** to the growing number of quirky, everything-but-the-kitchen-sink bands taking modern rock radio by storm.

Specializing in a fusion of rock, hip-hop, and various and sundry samples, the nine members of the Montreal-based act artfully ping-pong from ragga to rave, R&B to rap, with shades of rock and roots coloring in between.

The band's album, "Glee," bows here March 10. It was released by Audiogram Records in the act's home country last year to a warm critical and commercial welcome.

So far, the success of the band's first single in the U.S., "Drinking In L.A.," shows strong signs of mirroring that reception.

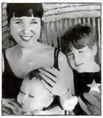
For the week ending Feb. 6, Broadcast Data Systems detected 36 modern rock stations on the song.

Ron Bunce, PD at heavy-rotation supporter KWOD Sacramento, Calif., reports that the song has garnered top five phones at the station for the past three weeks, reacting in dayparts across the board with female and male listeners. The song's hipness quotient, he adds, has so far kept away the modern AC stations.

The track has also prompted some other responses.

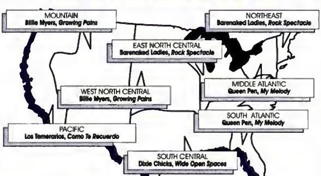
"We have had some curiosity calls, people asking if it was produced by **Beck** or if be was involved somehow. But as far as we're concerned, this is a very original song that happens to borrow from a lot of different sounds," says Bunce.

Who's Who. Similar to his self-titled debut, DJ Honda's second set for Relativity, "HII," due March 24, features e variety of guests. De La Soul, KRS-One, the Beetnuts, Keith Murray, and members of the Pharcyde and the X-Ecutioners are joined by several other artists. DJ Honda will begin a major-market tour accompanied by album collaboretors Mos Def and Missin' Linx in March, the same month a clip for "On The Mic" is delivered to video outlets.



Angelic Muse. Rykodisc released the stunning sophomore album "Strange Angels" by former Throwing Muses member Kristin Hersh Feb. 3. Alongside cuts from acts like Soul Coughing and Ani DiFranco, a cut from that album, "Shake," will appear on an Americans for Radio Diversity benefit album, tentatively set for release in early May by No Alternative Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. **Billie Myers** Growing Pains	1. **Queen Pen** My Melody
2. **Dixie Chicks** Wide Open Spaces	2. **Beenie Man** Many Moods Of Moses
3. **Allure** Allure	3. **Next** Rated Next
4. **Michael Peterson** Michael Peterson	4. **Billie Myers** Growing Pains
5. **The Kinleys** Just Between You And Me	5. **Alana Davis** Blame It On Me
6. **Anita Cochran** Back To You	6. **GP Wu** Don't Go Against The Grain
7. **Somethin' For The People** This Time It's Personal	7. **Barenaked Ladies** Rock Spectacle
8. **Lee Ann Womack** Lee Ann Womack	8. **Allure** Allure
9. **Alana Davis** Blame It On Me	9. **Sevendust** Sevendust
10. **Next** Rated Next	10. **Cornershop** When I Was Born For The 7Th Time

MEETING OF THE MINDS: When **Rob Halford**, former **Judas Priest** front man, teamed with **John Lowery** to create songs for "Voyeurs," his vision for the album—to be released March 10 on **Trent Reznor's** Nothing label under the band name **Two**—was a bit far afield sonically from its current state, he admits.

A chain of fluidly synchronized events, which began with Halford looking for studio space in New Orleans to record the album, brought him to Reznor's studio.

After checking out the facilities, Halford casually left demo tapes with the Nothing principal.

"Trent called me up and offered me a deal, but he also had some ideas after living with the tapes for a while about taking the songs to another place musically," says Halford. "I wasn't expecting that, and I couldn't grasp what he was trying to suggest until I went back to New Orleans and he presented sort of a blueprint of what he was interested in doing.

"It was the seed of what turned out to be a light-years-away version of 'Voyeurs' that without, we would have never truly realized the vision of where we could go with these songs," he adds.

Fans will get a taste of the new sound from a forthcoming clip for album single "I Am A Pig," directed by infamous porn director **Chi Chi LaRue**.

FEELING RIGHT: Columbia hard rock outfit **Clutch** will be providing free admission for several lucky female guests throughout its Ladies Night in Cambodia '98 tour. The number of free passes handed out will change with each venue on the tour, which begins Wednesday (18) at the Palladium in Worcester, Mass. Also on the bill are **Limp Bizkit** and **Sevendust**. Clutch's Columbia debut, "The Elephant Riders," produced by **Jack Douglas**, bows April 14.

Here's The Drill. Reprise act Drill Team will play in Texas March 18-April 5, then move to Boston, where it will play residencies in the city and outlying areas April 8-26, to be followed by a similar pattern April 28-Mey 12 in the Chicago metro area. This month, the band, whose elbum "Hope And Dream Explosion" bows March 24, plays West Coast dates, including a Feb. 23 stop at the Viper Room in Los Angeles.

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EMI-CAPITOL

Montell Jordan Ready To 'Ride'

Third Set On Def Jam Targets Female Fans

■ BY ANITA M. SAMUELS

LOS ANGELES—Montell Jordan's appeal to his female fans is the key element in Def Jam/Def Soul's marketing plans for his third album, "Let's Ride," due March 31.

At least seven black women's hair magazines are already planning contests. In addition, hair stylists were serviced with full-length advances of the album for play at their salons. The label will also target promotions at hair shows.

The album is what Jordan calls the "progression of a story that gets better with time."

"The lyrical content has become more profound; my vocal abilities are focused, and more mature," Jordan says. "The production is better, and I think the topics spoken on have more substance."

MONTELL JORDAN

So far, the first single, "Let's Ride," featuring Master P, has already garnered more than 700 spins at radio, according to Broadcast Data Systems. Lyor Cohen, president/co-owner of Def Jam Recordings, says it's a good indication that the record will have longevity. Cohen adds that Def Jam expects 80 stations to play the record.

"It's one of the biggest urban add weeks in the history of Def Jam," he says. The track will be released commercially March 10.

R&B WGCI Chicago PD Jay Alan says "Let's Ride" will be the biggest record in his city. Jordan is also well-received in Memphis. Says WHRK Memphis music director Eileen Nathaniels, "This one will really work. Montell will win with this one."

Jordan's hits have spanned the pop, R&B, and rap charts, which has made it difficult for fans to categorize him. "After [the hit single] 'This Is How We Do It,' people didn't think he could do it again," says Kevin Liles, senior VP of Def Jam. "People still doubt him as a true R&B artist, but this album will put a stamp of approval production- and image-wise on him."

Jordan's first album, 1995's "This Is How We Do It," has sold 1.2 million copies, according to SoundScan, spawning a single of the same name that sold 1 million copies. Jordan became the first Def Jam artist to hold the No. 1 spot on the Hot 100 Singles chart for seven weeks.

In 1997, he followed up with "More . . ." That album's first single, "I Like," was also featured on the "Nutty Professor" soundtrack and sold 476,000 copies, according to SoundScan. Two subsequent singles from "More . . ."—"What's On Tonight" and "Falling"—also made the Hot R&B Singles and Hot 100 charts and sold 608,000 and 361,000 copies, respectively.

"I'm coming off a big pop audience," he says. "A lot of people were still confused on 'More . . . ,' but I'm establishing who I am."

For his new album, Jordan elected to work with Master P on both vocals and production; Master P's production company, Beats by the Pound, served as part of Jordan's camp of producers. "Master P added flavor to the record," Jordan says.

Says Liles, "The combination of Master P and Montell Jordan will be well-received. I really like the record."

Others who worked on the project are J Dub of Noontime and Teddy Bisbop, who produced "Let's Ride." Rapper Redman lends his expertise on the song "Anything & Everything." Jordan's own company, Mo' Slang Productions, did about 80% of the production work, says the artist.

WELL-ROUNDED EFFORT

Jordan says that the music on this album is wide-ranging. "I'm not pigeonholed into one category. We did a

(Continued on page 26)

Leading Man. Usher, right, talks with video director Hype Williams during the video shoot for Usher's single "Nice & Slow" in Paris. The video, filmed in October, showcases Usher as the leading man in an adventurous and romantic story line.

Audience With The Queen. While promoting his new DV8/A&M album, "Untitled," Billy Porter opened two shows for Aretha Franklin Dec. 3-4 at Chicago's House of Blues. Shown backstage at the House of Blues are Porter, left, and Franklin.

Former Brand New Heavy Has Brand-New Bag; Grammy Tour Explains Music Biz For Students

The Rhythm and the Blues

by Anita M. Samuels

YOU GO, GRRRL: **N'Dea Davenport** has inked an international deal with V2 Records. The former lead diva of **the Brand New Heavies** was previously signed with Delicious Vinyl Records. Her deal is thought to be an integral part of V2's agreement with Delicious Vinyl to distribute and market the label's product (Billboard Bulletin, Feb. 10). Davenport, who was the Brand New Heavies' writing and production force, is recording a solo album. In addition to her own compositions, it will feature her renditions of **Neil Young's** "Old Man" and **Bobby "Blue" Bland's** "Save Your Love."

Davenport, who is also an instrumentalist, produced some of the album's tracks with **Daniel Lanois**, who co-produced one of the songs, and **Dallas Austin**.

Davenport says V2 has "the potential to take music to a new level in crossing over to the new millennium." She adds that V2 accepts artists as "people that really have a creative platform [and who] want to do something different and want to contribute musically and culturally."

GRAMMY EDUCATION: The annual Grammy in the Schools tour visited Los Angeles high school music students Feb. 10 at the University of Southern California. Among the artists on hand with National Academy of Recording Arts and Sciences (NARAS) president/CEO **Michael Greene** were **Kenny Lattimore** and **All-4-One**.

The tour is designed to educate young people about career opportunities in the music industry. The tour, which will hit college campuses, will reach an estimated 15,000 students in the Los Angeles area. The 16-city educational program began Jan. 6 at Boston's Berklee College of Music and ends Feb. 24 in New York. Greene says NARAS expects 20,000 students to participate nationwide. Three Los Angeles students will be selected to join 36 others from around the country to perform with the National Grammy High School Jazz Band & Choir Feb. 24, the night before the Grammys, in New York.

"Music is an overwhelming field," says Lattimore. "Many don't know how to exploit their talents and how the industry works. It's a great learning experience."

BACK TO SCHOOL: The Box, Columbia Records, Media One, and R&B KKBT (the Beat) Los Angeles helped kick off "1 ATTEND," a nationwide school attendance campaign. The program began Feb. 10 at Centennial High School in Los Angeles. Columbia recording artists **Destiny's Child** and **Kimberly Scott**, and **Jagged Edge** participated in the program. The participating school in each area that records the largest percentage-point increase in attendance between Jan. 26 and May 1, compared with its 1997 figures, will win a private concert by a Columbia recording artist.

THE PRODUCER, NOW KNOWN AS ARTIST: **Jermaine Dupri**, sometimes known as "JD," will join the growing ranks of producer-cum-recording artists. "Life In 1472," Dupri's solo venture, features a slew of guest artists such as **Mariah Carey**, **Usher**, **Da Brat**, **Mase**, **Snoop Doggy Dogg**, and **Too $hort**. JD's first single, "The Party Continues," is already creating an industry interest. Dupri is enjoying success with his production efforts on Usher's "Nice & Slow," which is dominating Billboard's Hot 100 Singles, Hot R&B Singles, and Hot R&B Singles Sales charts.

RANDY'S MOODS: Like warm Alaga Syrup over homemade biscuits, **Randy Crawford's** voice whets the appetite. Her latest Blue Moon/Atlantic effort, "Every Kind of Mood—Randy, Randi, Randee," showcases the singer's definitive vocal range.

Although a variety of string arrangements and piano stylings complements Crawford on the 15-track album, her voice stands on its own as an instrument. The sultry message-getting ballad "Bye Bye" is the first single.

HIGHER HEIGHTS: MJJ Music, a division of Sony Music, has named **Komeka Freeman** product manager. Formerly artist development representative, black music division, at PolyGram Records, Freeman will be based in the Los Angeles office of MJJ Music. Freeman will work on marketing strategies for all MJJ Music releases, including those from **Rebbie Jackson**, **3T**, and **Tatyana Ali**.

MERITORIOUS IMAGES: The NAACP Image Awards honored **Kenneth "Babyface" Edmonds** with the entertainer of the year award Saturday (14) at the Pasadena (Calif.) Civic Auditorium. Hall of Fame winners included **Nancy Wilson** and **the Isley Brothers**. The show was hosted by **Gregory Hines** and **Vanessa L. Williams** and featured performances by **Boyz II Men**, **Kirk Franklin With God's Property**, and **the Neville Brothers**.

RIGHT ON THE MARK: On his latest release, "This Time Around" (Bullseye Blues), **Otis Clay** demonstrates the soul that's the foundation of great R&B music. The album showcases a host of musicians who mix keyboards, drums, and B-3 organ with a stellar horn section, including trumpet, trombone, and baritone and tenor sax. It's a welcome change from the familiar tracked music of the '90s.

JUNIOR WELLS *(1934–1998)*

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Billboard® TOP R&B ALBUMS™

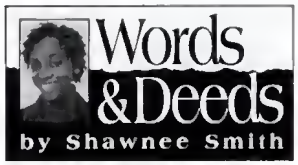
FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	4	4	20	**BRIAN MCKNIGHT** ● MERCURY 536215 (10.98 EQ/16.98) 2 weeks at No. 1	ANYTIME	1
2	2	1	3	**YOUNG BLEED** NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
3	9	9	21	**USHER** ▲² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
4	3	2	5	**THE LOX** BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	4
5	9	10	34	**K-CI & JOJO** ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	5
6	5	6	13	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
7	6	7	16	**MASE** ▲² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
8	7	5	21	**SOUNOTRACK** ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
9	22	20	11	**WILL SMITH** ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
10	10	9	14	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
11	8	8	13	**ERYKAH BADU** ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
12	11	17	43	**MARY J. BLIGE** ▲² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
13	12	11	13	**TIMBALAND AND MAGOO** ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
14	14	15	21	**MARIAH CAREY** ▲³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
15	16	18	24	**MASTER P** ▲² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
16	13	12	15	**JAY-Z** ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
17	18	14	12	**2PAC** ▲⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
18	17	13	18	**JANET** ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
19	29	29	12	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
20	21	24	28	**JOE** ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
21	15	19	30	**PUFF DADDY & THE FAMILY** ▲⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
22	19	16	22	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES..	1
23	20	21	17	**NAS ESCOBAR, FOXY BROWN, AZ AND NATURE** AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
24	23	23	8	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
25	24	30	17	**UNCLE SAM** STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	24
26	25	26	64	**ORU HILL** ▲ ISLAND 524206 (10.98/16.98) HS	ORU HILL	5
27	26	28	26	**SWV** RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
28	28	22	12	**VARIOUS ARTISTS** ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
29	27	31	21	**JON B.** YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
30	36	45	19	**NEXT** ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
31	30	36	20	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
32	31	25	8	**VARIOUS ARTISTS** POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
33	34	38	38	**GOO'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
34	33	33	12	**MJG** SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
35	37	32	31	**MISSY "MISDEMEANOR" ELLIOTT** ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
36	39	37	28	**SOUNDS OF BLACKNESS** PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
37	35	35	14	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
38	38	34	33	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
39	42	43	15	**H-TOWN** RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
40	40	42	47	**THE NOTORIOUS B.I.G.** ▲⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
41	32	27	15	**RAKIM** ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
42	NEW ▶		1	**VARIOUS ARTISTS** THUMP 9960 (10.98/15.98)	OLD SCHOOL FUNK II	42
43	41	40	14	**KAREN CLARK-SHEARD** ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
44	45	47	19	**LUTHER VANDROSS** ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
45	48	58	51	**TRU** ▲² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
46	56	—	2	**VARIOUS ARTISTS** AWOL/NOO TRYBE 45440/VIRGIN (9.98/14.98)	WESTCOAST TRIPPIN' — AWOL KILLA COMPILATION	46
47	43	41	17	**LL COOL J** ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
48	49	49	12	**KENNY G** ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
49	66	52	13	**PEGGY SCOTT-ADAMS** MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	49
50	46	54	33	**PATTI LABELLE** MCA 11642 (10.98/16.98)	FLAME	10
				★ ★ ★ Pacesetter ★ ★ ★		
51	83	85	16	**SALT-N-PEPA** ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
52	60	61	11	**THE WHISPERS** INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
53	54	51	89	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	1
54	51	50	25	**SOUNDTRACK** ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	4
55	44	—	2	**GP WU** MCA 11587 (10.98/16.98) HS	DON'T GO AGAINST THE GRAIN	44
56	55	49	19	**SOUNDTRACK** ▲² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
57	59	66	12	**5TH WARD BOYZ** RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
58	57	57	70	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
59	53	55	38	**SOUNOTRACK** ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
60	62	48	8	**ICE CUBE** PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
61	50	44	13	**LUNIZ** NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
62	58	53	21	**MACK 10** ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
63	63	59	16	**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
64	64	73	15	**BEBE WINANS** ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
65	47	56	20	**SOMETHIN' FOR THE PEOPLE** WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
66	67	65	28	**BONE THUGS-N-HARMONY** ▲³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
67	65	67	67	**MAKAVELI** ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
68	61	60	105	**2PAC** ▲⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
69	68	96	10	**TRICK DADDY DOLLARS** SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	68
70	71	62	33	**TWISTA** CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
71	52	39	7	**SOUNOTRACK** A BAND APART/MAVERICK 46841*/WARNER BROS. (11.98/17.98)	JACKIE BROWN	28
72	RE-ENTRY		12	**HOT BOYS** CASH MONEY 9814 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
73	69	74	14	**CHRISTION** ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
74	73	—	2	**PARTNERS-N-CRIME** UPPER LEVEL 0006 (10.98/15.98)	WHAT'CHA WANNA DO?	73
75	100	—	2	**SOUNOTRACK** MCA 11549 (10.98/17.98)	NEW YORK UNDERCOVER — A NIGHT AT NATALIES	75
76	97	—	19	**IMMATURE** MCA 11668 (10.98/16.98)	THE JOURNEY	20
77	87	79	36	**WU-TANG CLAN** ▲² LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
78	82	91	82	**KENNY LATTIMORE** ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
79	NEW ▶		1	**VARIOUS ARTISTS** EASTWEST 62088/EEG (11.98/17.98)	PARTY OVER HERE 1998	79
80	86	82	30	**MAXWELL** COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
81	77	68	97	**MAXWELL** ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
82	76	83	86	**TONI BRAXTON** ▲² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
83	74	77	18	**SAM SALTER** LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
84	79	75	13	**MC EIHT** EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
85	75	86	43	**RDME** ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
86	85	84	65	**LIL' KIM** ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
87	84	87	29	**CAPONE -N- NDREAGA** PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
88	90	—	9	**MARVIN SEASE** JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
89	80	70	15	**WILL DOWNING** MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
90	78	81	52	**ERYKAH BADU** ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
91	72	72	13	**LUKE** LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
92	88	78	19	**COMMON** RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
93	81	63	11	**BABYFACE** ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
94	89	69	11	**VARIOUS ARTISTS** TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
95	95	99	22	**MR. SERV-ON** NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
96	91	90	32	**MIA X** ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
97	70	80	14	**MIC GERONIMO** BLUNT 4930*/TVT (10.98/15.98) HS	VENDETTA	20
98	RE-ENTRY		37	**SCARFACE** ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
99	RE-ENTRY		44	**SILKK** NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
100	96	—	2	**GEORGE HOWARD** GRP 9902 (16.98 CD)	MIDNIGHT MOOD	96

◯ Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

DVs Drop 'Bomb' Via Clan Label



QUEEN BEES ON A SWARM: It seems the major labels have yet to learn the lesson first taught them by a burgeoning rap collective called **Wu-Tang Clan** back in 1993. The group was forced to put out its first single, "Protect Ya Neck," independently after having numerous label doors slammed in its face. Now, the group's management company, Wu-Tang Management, is throwing its chips behind another rap group shunned by the industry.

The act, alternately known as **Venom**, the **Five Deadly Venoms**, or just the **DVs**, consists of five women: rap vet **Finesse** (half of Uptown Records' sister duo **Finesse & Synquis**); **Lin Que** (previously **Isis**, a member of

STEPHEN B McBRIDE

FIVE DEADLY VENOMS

the **Blackwatch Movement**), who joined the collective in January; **N-Tyce** ("Black To The Point" and "Hush, Hush Tip"); **Champ MC**; and newcomer **J-Boo**.

The collective is produced by **Storm** and **Russell "Russ Prez" Pressley**.

The two-year work-in-progress has given rise to the group's first single, "Bomb Threat." The track is being issued to select mix shows and DJs through Wu-Tang's Protect Ya Neck Records.

Although the rap world has seen its share of artist collaborations, what sets the DVs apart is that the group plans to function as a female collective independent of any male overseers.

"Just because we're under Wu-Tang Management doesn't mean we're under Wu-Tang. This is us," says N-Tyce.

"Everybody here is a soloist," adds Lin Que. "We're already molded, so no one's saying 'OK, kick it like this.' [Our collective styles] are what make Venom."

The DVs are bucking the trend of sexually explicit lyrics and polished, heavily sampled production, opting to hit listeners with raw lyrical skill fueled by original and diverse hardcore tracks. They've also got a few tricks up their sleeve with some yet-to-be-revealed new members.

"We're looking to take over the industry like 'Pinky And The Brain,'" says Champ MC. "We're just trying to put a new female rap group on the map."

Their album, currently untitled, is slated for summer release. Distribution is still being negotiated.

MAKING HISTORY: Veteran rapper/political activist **KRS-One** is laying the groundwork for the first Hip-Hop Appreciation Week. Slated for May 19-24, the week will highlight all aspects of hip-hop culture with activities in the New York area.

At press time, KRS-One is scheduled to hold speaking engagements in Brooklyn, Manhattan, and the Bronx. He will award **Kool Herc** a Hip-Hop Pioneer Award at 1520 Sedgwick Ave. in the Bronx (accepted as the birthplace of hip-hop), give $1,000 honorariums and awards to 10-15 hip-hop pioneers, and showcase graffiti arts at the legendary Roxy nightclub. Several live performances are scheduled throughout the week, as well as workshops on breaking, graffiti, and DJ'ing. In-store appearances at **Spinderella's** She Things Beauty Salon in Queens and Wu-Tang Wu-Wear retail store in Staten Island are also planned. In addition, a live roundtable discussion on police brutality is slated to be broadcast on WQHT (Hot 97) New York's "Street Soldiers" program. For further information and an official events schedule, contact Meridian Entertainment at 973-266-1351.

BLACK SUPERMEN: Recording albums is no longer the only forte of **Above The Law**. In addition to recording tracks for "Legends," which streets Feb. 24, the trio—**Hutch, KMG**, and **DJ K-oss**—is working on the first project for its indie label, Black Owned Entertainment, writing screenplays, and developing clothing lines for men and women.

"We're trying to spread the love out here," says Hutch of the group's outside endeavors, which includes production work for Aftermath Entertainment, SicWidIt, and Black Market.

"There's not a lot of major networking out here on the West Coast like there is in the East. So we're just trying to hook up with everybody and bring that spirit back and spread the wealth like **Eazy-E** instilled in us."

Signed to Ruthless Records for more than seven years, the group signed with Tommy Boy after Eazy-E's death.

"It ain't Ruthless without Eazy-E," says Hutch. "It didn't make no sense hanging out with people who didn't really know what we were doing. We was really already off the label before Eazy-E got sick, but he was our homey so we stuck it out."

"Legends," the group's second set for Tommy Boy, offers listeners a wider musical variety than what was on its previous sets and the trademark G-funk sound of West Coast hip-hop.

"It's the same music that we've done in the past," says Hutch. "It's lyrically on point, but we're using a little Indian music and banjos to show [that] our musical influences have matured."

The trio executive-produced the set and will direct the videos for the project.

BELIEVE THE HYPE: **Public Enemy** is working on "Resurrection," an album that will reunite the group with its original producers, the Bomb Squad—**Hank Shocklee, Terminator X, Gary G-Wiz, Carl Ryder, Eric "Vietnam" Sadler**, and **Keith Shocklee**. The set, which PE founder Chuck D. describes as "a mixture of **Redman** meets **Rage Against The Machine**," is slated for a late-'98 release. The group is also working on music for the soundtrack to **Spike Lee's** forthcoming Touchstone Pictures film "He Got Game."

"We're the first rap group to record music for an entire soundtrack, not just one song," says Chuck D. "Like **Isaac Hayes** doing 'Shaft.'"

The movie, slated for release May 1, is about a high school basketball player with family problems who must choose between college and the pros. The soundtrack is still in negotiations.

Chuck D. is also working with PolyGram's catalog label, Chronicles, to release the "Public Enemy Archives" series. The premiere reissue in the six-volume catalog, to be titled "Bring The Noise 2000," will include an industrial megamix of classic PE cuts, a few unreleased tracks, and liner notes written by **Harry Allen**. Other volumes are scheduled to be released periodically until 2002, with the final set containing added-value offerings, such as enhanced CD or DVD capabilities, according to Chuck D.

MUSICLOVERS: Mom-and-pop shop Musiclovers in South Orange, N.J., is closing due to the death of one of the owners, **Gretchen Friedman**.

ON THE SHELF: Proceeds from sales of the compilation "Hip Hop Coast 2 Coast" will benefit local charities. The Priority Records release is a cooperative effort with WQHT-FM (Hot 97) New York and KMEL-FM (Power 106) San Francisco. The Hot 97-sponsored Hip Hop Has Heart Foundation and the Power 106-sponsored Knowledge Is Power Foundation will receive a portion of the proceeds. The set was released Jan. 13 and features music from **Master P, BLACKstreet, A Tribe Called Quest, Wu-Tang Clan**, and **Too $hort**.

Assistance in preparing this column was provided by Julie Taraska, news editor of Billboard Online.

In The Spotlight. K-Ci & JoJo recently filmed the videoclip for their single "All My Life." Directed by Lara Schwartz, the video was filmed in a variety of New York locations. Shown filming onstage at a New York club are K-Ci, left, and JoJo.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	4	6	9	DEJA VU (UPTOWN BABY) (C)(D)(T)(X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ (1 week at No. 1)
2	1	1	5	FATHER (C)(D) DEF JAM 568332/MERCURY	◆ LL COOL J
3	3	3	7	DANGEROUS ● (C)(D)(M)(T)(X) ELEKTRA 64131/EEG	◆ BUSTA RHYMES
4	2	2	4	GONE TILL NOVEMBER (C)(D)(M)(T)(X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
5	6	4	10	SWING MY WAY (C)(D)(M)(T)(X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
6	5	7	5	WHAT YOU WANT (C)(D) BAD BOY 79141/ARISTA	◆ MASE (FEATURING TOTAL)
7	8	8	5	MAKE EM' SAY UHH! (C)(D)(T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
8	7	5	12	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ (C)(D)(T)(X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
9	9	9	4	IF YOU THINK I'M JIGGY (C)(D) BAD BOY 79115/ARISTA	◆ THE LOX
10	10	11	8	BURN (C)(D)(T) RED ANT 119006/MERCURY	◆ MILITIA
				★★★ Greatest Gainer ★★★	
11	20	—	2	NOTHIN' MOVE BUT THE MONEY (C)(T)(X) BLUNT 4958/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
12	11	10	11	JUST CLOWNIN' (C)(D)(T) PAYDAY/FFRR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
13	12	12	17	I'M NOT A PLAYER (C)(D)(T) LOUD 64910/RCA	◆ BIG PUNISHER
14	16	—	2	ROMEO AND JULIET (C)(D)(T) RCA 64973	◆ SYLK-E. FYNE FEATURING CHILL
15	14	14	12	GOING BACK TO CALI ● (C)(D)(T)(X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
16	13	13	17	FEEL SO GOOD ▲ (C)(D) BAD BOY 79120/ARISTA	◆ MASE
17	15	15	10	ROXANNE '97 - PUFF DADDY REMIX (M)(T)(X) A&M 582449*	◆ STING & THE POLICE
18	17	16	13	YOU KNOW MY STEEZ (C)(D)(T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
19	NEW ▶		1	GETTIN' JIGGY WIT IT (C)(D)(V) COLUMBIA 78804	◆ WILL SMITH
20	18	—	2	HANOLE UR BIZNESS (C)(D)(T) RELATIVITY 1664	M.O.P.
21	19	24	3	SEND MY LOVE/SEND ONE YOUR LOVE (C)(D) DELICIOUS VINYL 71903	BORN JAMERICANS
22	32	17	6	TWO WRONGS (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	◆ HEAT
23	NEW ▶		1	GET AT ME DOG (M)(X) DEF JAM 568523*/MERCURY	◆ OMX FEAT. SHEEK FROM THE LOX
24	26	20	13	JUST BECAUSE (C)(T)(X) MIGHTY DOG	◆ SHAQUEEN
25	22	19	19	IF I COULD TEACH THE WORLD ● (C)(D) RUTHLESS 6344/RELATIVITY	◆ BONE THUGS-N-HARMONY
26	21	23	27	BACKYARD BOOGIE (C)(D)(T) PRIORITY 53282	◆ MACK 10
27	31	27	34	NOT TONIGHT ▲ (C)(D)(M)(T)(X) UNDEAS/TOMMY BOY 98019/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
28	29	22	16	MOURN YOU TIL I JOIN YOU (C)(D)(T) TOMMY BOY 7427	◆ NAUGHTY BY NATURE
29	25	21	32	UP JUMPS DA BOOGIE ● (C)(D) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
30	28	18	13	THA HOP (C)(T)(X) BLUNT 4417/TVT	KINSU
31	42	41	20	IMMA ROLLA (C)(T)(X) LOC-N-UP 70310	◆ MR. MONEY LOC
32	37	29	5	THE STONE GARDEN (C)(D)(T)(X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
33	27	26	19	MAN BEHIND THE MUSIC (C)(D)(T)(X) LIL' MAN 97020/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
34	NEW ▶		1	THE PARTY CONTINUES (T) SO SO DEF 78786*/COLUMBIA	◆ JD FEATURING OA BRAT
35	33	25	14	SHOWDOWN (C)(D)(T) RELATIVITY 1643	◆ E-A-SKI FEATURING MONTELL JORDAN
36	24	32	9	4, 3, 2, 1 (T) DEF JAM 568321*/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
37	30	34	23	OFF THE BOOKS (C)(D)(X) RELATIVITY 1646	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
38	35	30	37	I'LL BE MISSING YOU ▲³ (M)(T)(X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
39	39	35	18	GET IT WET (C)(D)(T) CREATOR'S WAY/ATLANTIC 98001/AG	◆ TWISTA
40	23	28	5	THE WORST (T) TOMMY BOY 436*	◆ ONYX + WU-TANG CLAN
41	40	33	9	WE GETZ DOWN (C)(D)(M)(T)(X) ELEKTRA 64137/EEG	◆ RAMPAGE
42	45	38	18	THE BREAKS (C)(D)(T) RUFFHOUSE 17310/WARNER BROS.	◆ NADANUF FEATURING KURTIS BLOW
43	34	—	2	ONE STEP (T) GEFFEN 22308*	KILLAH PRIEST
44	43	45	16	WHAT I NEED (C)(D)(T) LIFE 78149/ALL AMERICAN	◆ CRAIG MACK
45	41	36	25	I MISS MY HOMIES ● (C)(D)(T) NO LIMIT 53202/PRIORITY	◆ MASTER P FEAT. PIMP C AND THE SHOCKER
46	36	40	17	CLOSER (C)(D)(T) PENALTY 7214/TOMMY BOY	◆ CAPONE -N- NOREAGA
47	38	31	23	AVENUES (C)(D)(T)(X) ARISTA 19111	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
48	RE-ENTRY		27	MO MONEY MO PROBLEMS ▲ (C)(D)(T)(X) BAD BOY 79119/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
49	RE-ENTRY		62	HOW DO U WANT IT/CALIFORNIA LOVE ▲² (C)(D)(M)(T)(X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
50	RE-ENTRY		2	IT'S LIKE THAT (C)(T)(X) SMALL WORLD/PROFILE	◆ RUN-D.M.C. VS. JASON NEVINS

○ Records with the greatest sales gains this week ◆Videoclip availability ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability (D) CD single availability (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

DATU FAISON'S

RHYTHM SECTION™

LATEST ANNOUNCEMENT: After stirring up a significant buzz with a breakout in its hometown of Chicago, **Puhlic Announcement**'s "Bohy Bumpin' Yippie-Yi-Yo" (A&M) finally hits Hot R&B Singles at No. 13 and scores the Hot Shot Dehut medallion for the highest entry on that chart. For those who don't remember, the group provided background vocals for **R. Kelly**, who introduced himself to the masses as **R. Kelly & Puhlic Announcement** in 1991 with the "Born Into The 90's" set on Jive. That album featured two ghetto-love ballads, "Honey Love" and "Slow Dance (Hey Mr. DJ)," both of which hit the apex of Hot R&B Singles in 1992. Puhlic Announcement's first post-Kelly single has sold more than 10,000 units at R&B core stores, earning the No. 10 spot on our Hot R&B Singles Sales list. At radio, the song posts an 18% increase in listener impressions, which translates into 2 million new listeners; total listeners stand at 12.2 million. On Hot R&B Airplay, the tune moves 43-32, with 11 new supporters on board and play on 66 outlets on our R&B panel of 104 Broadcast Data Systems (BDS)-monitored stations.

HEAVYWEIGHT CONTENDER: Currently, the BDS heavyweight belt for the higgest audience on Hot R&B Airplay belongs to **Usher's** "You Make Me Wanna . . ." (LaFace/Arista), which stands at 52.3 million listeners. However, the 3% growth by **Brian McKnight's** "Anytime" (Mercury) puts the slim crooner within striking distance of that record with 50.8 million. McKnight, who's been No. 1 on Hot R&B Airplay for three weeks, continues to reap the benefits as his album, also titled "Anytime," reigns supreme for a second week on this issue's Top R&B Alhums; it picks up 15% in sales. As McKnight capitalizes with a non-commercially availahle hit, "All My Life" hy crooners **K-Ci & JoJo** (MCA) seems to be following in those same footsteps. That track zooms 8-4 on Hot R&B Airplay and has 37.6 million listeners this issue, an increase of more than 20%. As a result, their "Love Always" set earns the chart's third-largest increase at 49% and moves 9-5 on Top R&B Alhums.

NOT ALL BAD: Although **Brian McKnight** and **K-Ci & JoJo** reap alhum-sales spurts while having singles not availahle at retail, that trend does not always work, nor does releasing a commercial single mean losing alhum sales. As testimony, **Will Smith's** "Big Willie Style" (Columhia) springs 22-9, scoring the Greatest Gainer cup on Top R&B Albums for his 94% sales boost. Smith's radio hit "Gettin' Jiggy Wit It" hit stores Feb. 10; however, premature sales at core accounts force that song onto Hot R&B Singles at No. 42 and Hot Rap Singles at No. 19. That tune ranks at No. 60 on Hot R&B Airplay hut could rebound after the label services a new **Jermaine Dupri**-produced remix to stations on Tuesday (17). The video, which is No. 2 on MTV's R&B playlist, received 26 plays for the week ending Feb. 8 and is shown on pay-per view with every order of "Men In Black."

Smith's single is the second "Jiggy" song to chart; the other to hrandish that slang term is "If You Think I'm Jiggy" hy **the Lox** (Bad Boy/Arista), at No. 9 on Hot Rap Singles. (For a detailed explanation of the word "jiggy," see Hot 100 Singles Spotlight, page 79.)

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
3	3	5	CHINESE CHECKERS LOIS LANE (JEA)
3	3	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM:) E/PROFILE)
3	3	3	JUNGLE BROTHERS JUNGLE BROTHERS (GEE STREET/V2)
3	3	3	SOMEONE TO HOLD VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
3	—	17	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
8	3	20	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
3	3	3	SLIDE ON JOHNNIE TAYLOR (MALACO)
8	16	7	MONEY CAN'T BUY YOU LOVE YOUNG ONE FEAT. SANDY WYATT (OF THE COASTERS) (BACKGROUND LEVEL)
3	11	11	PAPI CHULO FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBAN RED BUZZ (ONERICA)
10	15	3	ME NAME JR. GONG DAMIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/LIGHTYEAR)
11	—	1	MY STEEZ RAW ELEMENTS (BIG PLAY/SOLID DISCS)
12	12	14	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)
13	23	8	COME ANO PARTY 2 GM (MARASCHINO)
11	11	11	HARD TIMES LUNASICC FEAT. C-BO AND EPHRAIM GALLOWAY (ON THE RUN/WILL)
18	11	11	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/CLASSIC/TEAM/MERCURY)
11	22	3	SOMETHING ABOUT YOU PREMIERE (ALIEN/Y?)
11	5	11	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
18	13	5	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
19	—	11	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)
20	11	20	PARTY PEOPLE GP WU (MCA)
11	25	20	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
20	—	21	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
23	—	14	WHATEVER U WANT LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
24	—	13	IT'S ABOUT TIME L.A. NASH FEATURING JEW'ELL (MENES)
25	19	9	LET ME SEE YOU SQUIRREL SQUIRREL (ATTITUDE)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

MONTELL JORDAN

(Continued from page 22)

range of music, and at this point we're trying to establish being a well-rounded artist that people can appreciate," he says.

The 13-track album, on which Jordan served as writer and co-writer, is a blend of funk, pop, and gospel, along with sultry piano solos and instrumentation. With influences including Curtis Mayfield, Ronald Isley, and Marvin Gaye, Jordan is hopeful that his audience will see different sides of his music and that he can introduce some of his young fans to veteran artists.

"It's not a 'filler' alhum," he says. "It's a work I can be proud of. I'm an artist who is helping to uplift soul and R&B music rather than contributing to its demise."

Jordan also has plans to write and produce for other artists through his production company. He wrote Deborah Cox's "Nobody's Supposed To Be Here," as well as songs for Peter Andre, 98 Degrees, and the rapper E-Ski.

The video for "Let's Ride," shot at Los Angeles' House of Blues, isn't "a hig production," Jordan says. "I've never been a video-friendly artist; I've been more radio-friendly, but this is a very stylish, fashion-detailed video."

The videoclip was serviced to BET Feh. 10. The label also plans to service the clip to MTV and "Tbe Soul Of VH1." The video, directed by Joseph Khan, will also be serviced to the Box and local video outlets.

ON THE ROAD

As part of his marketing campaign, Jordan already has a heavy performance schedule. In New York, he participated in the 27th annual NBA All-Star activities Feh. 8 and hosted a party with Russell Simmons and Phat Farm.

Jordan was to perform at Urhan Network on Saturday (14) in Palm Springs, Calif., and Feb. 24 at the House of Blues in Los Angeles. He headlines the pre-Soul Train Awards party Feh. 26 and will be a presenter at the Soul Train Awards Feb. 27. On March 14, he'll perform at the National Assn. of Recording Merchandisers Convention in San Francisco.

In-store appearances and listening posts at retail stores are planned as part of the campaign for the alhum. Track dates for radio are also being planned. March 1-5, Jordan will be on a promotional tour in key cities. According Julie Greenwald, senior VP of marketing at Def Jam, the artist will stop at such major chain accounts as Trans World Entertainment, Blockbuster, and Wherehouse Entertainment.

"He already has 20 or so requests for him to perform in Summer Jams, Spring Fest, and other holiday events," says Liles.

On April 8, Jordan will perform on BET's "Planet Groove." Later that month he'll appear on "The Keenen Ivory Wayans Show." He is also set to appear on "Soul Train" and "Vibe."

On Monday (16), the promotional vinyl will be shipped to cluh DJs and mix shows, and Def Jam's street team will begin working the single the same day. The CD will ship Friday (20) to R&B radio and will go to crossover stations Tuesday (17).

International plans are in the works, and Jordan has tour dates planned for Europe, including London and Paris.

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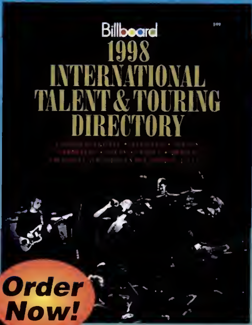

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Billboard HOT R&B SINGLES™

FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
(1)	1	1	5	NICE & SLOW ● 5 weeks at No. 1 J. DUPRI (J. DUPRI,M. SEAL,U. RAYMOND,B. CASEY)	◆ USHER (C) (D) LAFACE 24290/ARISTA	1
(2)	3	6	13	NO, NO, NO ● W. JEAN,V. HERBERT,R. FUSARI (V. HERBERT,R. FUSARI,M. BROWN,C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	2
3	2	2	16	I DON'T EVER WANT TO SEE YOU AGAIN ● N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
(4)	7	8	4	WHAT YOU WANT N. MYRICK (M. BETHA,K. SPIVEY,N. MYRICK,S. COMBS,C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	4
(5)	8	14	3	AM I OREAMING K. SWEAT (S. DEES)	◆ OL' SKOOL [FEATURING KEITH SWEAT & XSCAPE] (C) (D) KEIA 56163/UNIVERSAL	5
6	6	4	7	OANGEROUS ● R. SMITH (T. SMITH,R. SMITH,H. STONE,F. STONEWALL,A. COLON,L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
7	5	5	11	A SONG FOR MAMA ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
8	4	3	18	MY BODY ▲ DELITE (D. ALLAMBY,L. BROWDER,A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
(9)	11	15	19	DEJA VU [UPTOWN BABY] KNS (D. FAGEN,W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
(10)	12	18	10	SWING MY WAY MIKZO (M. D. JOHNSON,J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	10
11	4	4	18	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE,D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
18	10	9	4	GONE TILL NOVEMBER W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
(13)	NEW▶		1	BODY BUMPIN' YIPPIE-YI-YO E. ROBINSON (F. DAVIS,E. GRAY,M. GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) A&M 582444	13
(14)	20	—	2	TOO CLOSE KAYGEE,D. LIGHTY (K. GIST,D. LIGHTY,R. L. HUGGAR,R. BROWN,R. A. FORD,D. MILLER,J. B. MOORE,K. WALKER)	◆ NEXT (C) (D) ARISTA 13456	14
16	16	16	4	ARE U STILL DOWN T. SHAKUR (JON B.,T. SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
16	16	32	4	FATHER POKE & TONE (J. T. SMITH,J. C. OLIVIER,S. BARNES,G. MICHAEL,G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	17
(17)	12	22	3	ALL MY LOVE T. RILEY (S. CARTER,T. RILEY,L. WALTERS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	11
18	18	18	18	TOGETHER AGAIN ● J. JAM,T. LEWIS,J. JACKSON (J. JACKSON,J. HARRIS III,T. LEWIS,R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	9
(19)	18	18	4	MAKE EM' SAY UHH! KLC (MASTER P,FIEND,SILKK THE SHOCKER,MIA X,MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	16
30	18	11	27	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI,M. SEAL,U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	4
(21)	NEW▶		1	ALL I DO A. MCCLINTON,SOMETHIN' FOR THE PEOPLE (A. MCCLINTON,J. YOUNG,R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17282	18
22	18	18	11	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS ▲ [illegible]	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) (C) (D) (T) BAD BOY [illegible]/ARISTA	4
23	16	16	25	WHAT ABOUT US ● TIMBALAND,M. ELLIOTT (T. MOSLEY,M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
24	18	18	3	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS,J. PHILLIPS,D. STYLES,D. BLACKMON,R. STEWART,C. APPICE,D. HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
(25)	NEW▶		4	STRAWBERRIES L. ALEXANDER,PROF. T (L. ALEXANDER,T. TOLBERT,J. CARTER,P. RUSHEN,L. DAVIS,F. WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	25
(26)	28	16	9	BURN E. DEAN (D. SILAS,J. SMITH,E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	24
(27)	24	32	9	4, 3, 2, 1 E. SERMON (J. T. SMITH,E. SERMON,R. RUBIN,A. YAUCH,A. HOROWITZ,R. NOBLE,C. SMITH,E. SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321*/MERCURY	24
18	23	18	25	BUTTA LOVE ● KAYGEE,D. LIGHTY,L. ALEXANDER,PROF. T (L. ALEXANDER,T. TOLBERT,R. L. HUGGAR,A. CLOWERS,D. LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
(26)	33	—	4	OFF THE HOOK M. PENDLETON (C. PENDLETON,C. LUCAS,D. FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84071	25
(30)	33	33	11	SO LONG (WELL, WELL, WELL) K.K. JACKSON,LIL' RICK (K.K. JACKSON,R. WHITE,E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
				★ ★ ★ GREATEST GAINER/SALES ★ ★ ★		
(31)	46	—	2	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDERMON,N. MYRICK,E. SIMMONS,R. ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT	31
32	24	28	26	I CARE 'BOUT YOU ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
(33)	NEW▶		4	LET'S RIDE T. BISHOP (M. JORDAN,MASTER P,SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (T) DEF JAM 568475*/MERCURY	33
34	11	18	25	MY LOVE IS THE SHHH! ▲ SOMETHIN' FOR THE PEOPLE (J. BAKER,M. L. WILSON,J. YOUNG,T. POWELL,SAUCE,R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	4
35	25	16	11	JUST CLOWNIN' WC,CRAZY TOONES (W. CALHOUN,K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	18
16	32	27	17	FEEL SO GOOD ▲ D. ANGELETTIE,S. COMBS (R. E. BELL,R. BELL,G. BROWN,R. MICKENS,C. SMITH,D. THOMAS,R. WESTFIELD,L. DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	9
37	25	25	19	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) ● TIMBALAND (M. ELLIOTT,T. MOSLEY,W. HART,T. BELL,S. HARRIS,A. PEEBLES,B. MILLER,D. BRYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
38	34	16	22	EVERYTHING J. JAM,T. LEWIS (J. HARRIS III,T. LEWIS,R. E. H. NAKAMURA,T. BELL,L. CREED,J. BROWN,F. WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	9
39	35	33	17	IN HARM'S WAY R. LAWRENCE (B. WINANS,R. LAWRENCE,M. BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	25
				★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★		
(40)	49	—	2	ROMEO AND JULIET G. BAILLERGEAU,V. MERRITT (JOHN,WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	40
41	26	23	11	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK,KARLIN (T. SHAKUR,L. GOODMAN,M. MCDOWELL,R. TROUTMAN,L. TROUTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	14
(42)	NEW▶		1	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH,S. J. BARNES,B. EDWARDS,N. RODGERS,J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	42
43	39	36	17	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
(44)	NEW▶		1	GET AT ME DOG PK,GREASE (E. SIMMONS,A. FIELDS,D. BLACKMON,S. TAYLOR)	◆ DMX FEATURING SHEEK FROM THE LOX (M) (X) DEF JAM 568523*/MERCURY	44
45	36	34	17	I'M NOT A PLAYER MINNESOTA (C. RIOS,M. RICHARDSON,K. GAMBLE,L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19
46	41	39	60	IN MY BED ▲ D. SIMMONS (R. BROWN,R. B. STACY,D. SIMMONS)	◆ DRU HILL (C) (D) (V) ISLAND 854854	1
(47)	47	51	8	JUST A MEMORY STEVIE J. (S. JORDAN,K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	47
48	42	35	21	THEY LIKE IT SLOW D. CONNER (D. CONNER,S. CONNER,D. JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
49	40	40	8	THE CITY IS MINE T. RILEY (S. CARTER,T. RILEY,K. GAMBLE,L. HUFF,G. FREY,J. TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568085*/MERCURY	40
50	37	38	22	4 SEASONS OF LONELINESS ▲ J. JAM,T. LEWIS (J. HARRIS III,T. LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
51	38	45	3	FREAK IT J. SMITH,P. LEWIS (L. GRADY,J. SMITH,P. LEWIS,T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
52	50	43	10	YOUNG, SAD AND BLUE CARLOS DADA (L. TITI,B. TILLMAN,C. THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
53	45	37	18	DON'T STOP THE MUSIC TIMBALAND (T. MOSLEY,B. BUSH,S. GARRETT,J. PEACOCK,S. STEWART,L. SIMMONS,A. YARBROUGH,J. ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM [illegible]/MERCURY	26
54	53	54	12	GOING BACK TO CALI ● EASY MO BEE (C. WALLACE,O. HARVEY,R. TROUTMAN)	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
55	51	46	9	ROXANNE '97 - PUFF DADDY REMIX THE POLICE,S. COMBS,STEVIE J.,J. DUB (STING,FULL FORCE,U.F.T.D.,G. REDD,J. CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
56	52	49	11	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
(57)	NEW▶		1	THE PARTY CONTINUES J. DUPRI (J. DUPRI,DA BRAT,L. BLACKMON,N. LEFTENANT,C. SINGLETON,T. JENKINS)	◆ JD FEATURING DA BRAT (T) SO SO DEF 78786*/COLUMBIA	57
56	54	52	12	YOU KNOW MY STEEZ DJ PREMIER (K. ELAM,C. MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
59	59	60	11	SILLY E. FERRELL,T. SHIDER (D. WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	54
60	61	56	19	IF I COULD TEACH THE WORLD ● D.J. U-NEEK (BONE,D.J. U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
(61)	62	87	3	HANDLE UR BIZNESS L.E. LAZE (L. ELLIOTT,J. GRINNAGE,E. MURRY)	M.O.P. (C) (D) (T) RELATIVITY 1664	61
62	60	62	20	HEAVEN G. ST. CLAIR (R. LUNA,F. PANGELINAN,J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
(63)	76	77	4	SADDLE YOU UP M. ROOFE (STRAWBERRI,R. WRIGHT)	STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	63
(64)	66	76	3	SEND MY LOVE/SENO ONE YOUR LOVE S. REMI (S. WONDER)	BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	64
65	58	58	3	SAY YOU'LL STAY T. BISHOP,B. SALEMAN (T. BISHOP)	KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	58
66	64	68	17	ALL OF MY DAYS R. KELLY (R. KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
67	65	67	17	PHENOMENON S. COMBS,R. LAWRENCE (J. T. SMITH,S. COMBS,R. LAWRENCE,S. MCKENNEY,W. WITHERS)	◆ LL COOL J (T) DEF JAM 568081*/MERCURY	16
68	63	63	3	YOU DON'T HAVE TO WORRY THE FAMILY STAND (P. LORD,V. J. SMITH)	THE FAMILY STAND (C) (D) EASTWEST 64166/EEG	63
(69)	77	59	6	TWO WRONGS D. RUFFIN,EQ,W. EDLEY,J. E. HARDEN (E. TERRELL,W. HARRISON,M. COLEMAN,EQ)	◆ HEAT (C) COLEMAN/R&D PRODUCTIONS 72628/PRODIGY	57
(70)	70	81	6	TEAR DA CLUB UP '97 DJ PAUL,JUICY J (GANGSTA BOO,CRUNCHY BLACK,LORD INFAMOUS,JUICY J,DJ PAUL,C. KINCCA)	◆ THREE 6 MAFIA (T) RELATIVITY [illegible]*	70
71	71	66	12	JUST BECAUSE KOOL T (S. PEARCE,T. WILSON,M. RAPLEY)	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
72	56	55	18	BABY YOU KNOW J. LITTLE III (J. LITTLE III,K. SWEAT,E. NICHOLAS)	THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
(73)	NEW▶		1	6 A.M. (WE BE ROLLIN') M. LITTLE,L. HARRIS (L. HARRIS,M. LITTLE,M. STANDIFER,D. PHILPOT,A. GRIFFIN,R. CHIARELLI)	◆ NADANUF (C) (D) REPRISE 17278/WARNER BROS.	73
74	68	61	13	THA HOP DANNY D (J. MARRS)	KINSU (C) (T) (X) BLUNT 4417/TVT	55
75	69	72	12	I'M THINKING J. VON (C. HENRY,J. VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC D106/TOUCHWOOD	69
76	81	78	14	L-L-LIES A. MARVEL (D. KING,A. MARVEL,A. RDMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	67
77	74	65	16	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A. CRISS,K. GIST,V. BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
78	75	70	15	SHOW ME LOVE ● D. POP,M. MARTIN (ROBYN,M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
79	73	69	17	INFATUATION J.J. ROBINSON (J. J. ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
(80)	NEW▶		1	A REAL LADY (SOMETIMES I'M A B!T@H) UNCLE JAMZ,E-BO,G. WES (S. JOHNSON,E. BOBO,G. WESTMORELAND)	◆ D'MEKA (C) (T) (X) ALL NET 2288	80
61	79	71	11	SO FLY H. HICKS,S. BROWN (M. DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
(82)	99	99	20	IMMA ROLLA E. COSTON,M. CITY (MR. MONEY LOC,E. COSTON,M. CITY)	◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 7031D	61
83	87	88	5	THE STONE GARDEN JACKEN (G. GONZALEZ,J. GONZALEZ,L. FREESE)	THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
(84)	NEW▶		1	LOST TO LOVE P. KLINGBERG,A. HEWITT (J. BUTLER,L. LAURIE,B. LAURIE)	JONATHAN BUTLER (D) N2K ENCODED 10031	84
(85)	94	—	2	BABY IT'S ON B. MOSS,J. FOXX (L. HARRIS,P. MARKAVICH,B. MOSS)	◆ BY CHANCE (C) (D) (T) PERSONA 0600	85
86	80	79	14	SHOWDOWN E-A-SKI,CMT (E-A-SKI,CMT,M. JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
67	84	80	14	LOVE BY A REAL PLAYER G. WILLIS (G. WILLIS)	WILLIS (C) (D) (T) VIKING 2900	69
88	72	64	19	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE,L. GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
89	83	82	10	OOH AHH OOH C. STOKES,C. CUENI (C. STOKES,K. ASKEW,C. CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
(90)	93	—	2	I'M IN LOVE H.L. FRIERSON JR. (H.L. FRIERSON JR.)	◆ SYLVIA SIMONE FEATURING C.L. SMOOTH (C) (T) (X) HMC 0028	90
91	90	92	18	GET IT WET THE LEGENDARY TRAXSTER (TWISTA,MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
92	67	73	5	THE WORST LATIEF (C. SMITH,C. WOODS,F. SCRUGGS,K. JONES,T. TAYLOR,A. LONG)	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
93	78	75	19	RISE JELLYBEAN,D-MOET (A. MOODY,JOYA,M. THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
94	92	91	9	WE GETZ DOWN T. RILEY (R. MCNAIR,T. RILEY,L. BLACKMON,N. LEFTENANT,C. SINGLETON,T. JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
95	96	95	18	THE BREAKS BABYBOY (F. FORD,R. SIMMONS,J. B. MOORE,K. WALKER,L. SMITH,R. STERLING,A. GRIFFIN,M. STANDIFER)	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.	58
96	85	—	2	ONE STEP TRUE MASTER (W. REED,D. HARRIS)	KILLAH PRIEST (T) GEFFEN 22308*	85
97	86	86	20	TOO GONE, TOO LONG D. FOSTER (D. WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64150/EEG	25
98	89	89	19	BABY, BABY DJ TAZ (A. ROGERS,T. MCINTOSH)	◆ KILO ALI (T) ORGANIZED NOIZE 95010*/INTERSCOPE	77
99	91	93	20	NEVER WANNA LET YOU GO J. WALKER (C. GREEN,C. WARD,L. MAXWELL,B. CASEY,J. WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
100	88	96	17	CLOSER S. SNEED (V. SANTIAGO,S. ANDERSON,L. VANDROSS,R. WYATT JR.,C. PERRIN)	CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63

◯ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	★★ NO. 1 ★★ ANYTIME	BRIAN MCKNIGHT (MERCURY) 2 wks at No. 1
2	2	15	NICE & SLOW	USHER (LAFACE/ARISTA)
3	4	13	SEVEN DAYS	MARY J. BLIGE (MCA)
4	8	10	ALL MY LIFE	K-CI & JOJO (MCA)
5	3	21	MY BODY	LSG (EASTWEST/EEG)
6	7	14	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
7	6	18	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
8	5	15	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
9	10	8	RAIN	SWV (RCA)
10	9	20	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
11	11	12	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
12	15	32	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
13	16	14	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
14	18	5	BEEP ME 911	MISSY "MISDEMEANOR" ELLIOTT (FEAT. 702 & MAGOO) (EASTWEST)
15	12	18	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
16	19	5	AM I DREAMING	OL' SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)
17	13	17	5 STEPS	DRU HILL (ISLAND)
18	14	29	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
19	23	7	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)
20	24	5	DO FOR LOVE	2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
21	33	5	TOO CLOSE	NEXT (ARISTA)
22	22	18	BREAKDOWN	MARIAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)
23	17	17	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
24	30	2	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
25	25	15	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
26	21	16	A DREAM	MARY J. BLIGE (ARISTA)
27	28	10	4, 3, 2, 1	LL COOL J, M. MAN, REDMAN, DMX, CANIBUS AND MASTER P (DEF JAM)
28	20	28	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
29	42	4	WE BE CLUBBIN'	ICE CUBE (A&M)
30	32	4	CURIOUS	LSG FEAT. LL COOL J, BUSTA RHYMES & MC LYTE (EASTWEST)
31	29	10	TOGETHER AGAIN	JANET (VIRGIN)
32	43	4	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
33	27	16	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC/EPIC)
34	68	2	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM)
35	39	9	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
36	26	15	I WONDER IF HEAVEN GOT A GHETTO	2PAC (AMARU/JIVE)
37	31	26	BUTTA LOVE	NEXT (ARISTA)
38	36	11	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
39	49	4	OFF THE HOOK	JODY WATLEY (ATLANTIC)
40	38	16	I GET LONELY	JANET (VIRGIN)
41	41	11	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
42	34	23	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
43	35	13	RAPPER'S DELIGHT	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
44	54	29	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
45	40	41	EVERYTHING	MARY J. BLIGE (MCA)
46	50	4	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
47	44	28	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
48	57	62	IN MY BED	DRU HILL (ISLAND)
49	46	6	I WON'T LET YOU DO THAT TO ME	LUTHER VANDROSS (LV/EPIC)
50	56	3	SOMEONE LIKE YOU	PATTI LABELLE (MCA)
51	37	28	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
52	58	5	NASTY BOY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
53	55	9	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (NO LIMIT)
54	63	4	THE CITY IS MINE	JAY-Z FEAT. BLACKSTREET (ROC-A-FELLA/DEF JAM)
55	48	15	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
56	51	24	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
57	67	2	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)
58	64	3	GET AT ME DOG	DMX FEAT. SHEEK FROM THE LOX (DEF JAM/MERCURY)
59	69	3	BURN	MILITIA (RED ANT)
60	45	11	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
61	66	16	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
62	71	2	ONLY IN CALIFORNIA	MACK 10 FEAT. ICE CUBE AND SNOOP DOGGY DOGG (PRIORITY)
63	—	1	BRING IT ON	KEITH WASHINGTON (SILAS/MCA)
64	52	15	GOOD GIRLS	JOE (JIVE)
65	61	42	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
66	70	25	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
67	59	5	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
68	—	7	SO GOOD	DAVINA (LOUD)
69	62	11	ONLY WHEN UR LONELY	GINUWINE (550 MUSIC/EPIC)
70	73	3	THE MAN RIGHT CHEA	MYSTIKAL (BIG BOY/NO LIMIT/JIVE)
71	65	11	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR)
72	—	1	24 HRS. TO LIVE	MASE (FEAT. THE LOX, BLACK ROB & DMX) (BAD BOY/ARISTA)
73	—	1	IMAGINATION	TAMIA (QWEST/WARNER BROS.)
74	—	1	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL (RCA)
75	74	12	PHONE TAP	AZ, NAS, NATURE AND DR. DRE (AFTERMATH/INTERSCOPE)

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
2	—	1	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
3	1	2	I CAN LOVE YOU	MARY J. BLIGE (MCA)
4	5	8	FOR YOU	KENNY LATTIMORE (COLUMBIA)
5	3	3	THE LOVE SCENE	JOE (JIVE)
6	6	16	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
7	2	2	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
8	4	14	THE SWEETEST THING	REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA)
9	9	4	SHOE WAS ON THE OTHER FOOT	PATTI LABELLE (MCA)
10	7	10	CAN WE	SWV (JIVE)
11	10	24	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	17	50	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
13	—	1	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
14	14	4	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
15	12	52	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	15	20	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
17	21	7	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)
18	11	2	HONEY	MARIAH CAREY (COLUMBIA)
19	22	4	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
20	13	48	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
21	16	11	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
22	—	22	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
23	—	28	CRUSH ON YOU	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
24	—	1	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
25	8	4	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

27 **4, 3, 2, 1** (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
50 **4 SEASONS OF LONELINESS** (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
73 **6 A.M. (WE BE ROLLIN')** (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
21 **ALL I DO** (Bleu Jofi, BMI/Junkie Funk, BMI)
17 **ALL MY LOVE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP) HL/WBM
66 **ALL OF MY DAYS** (Zomba, BMI/R.Kelly, BMI) WBM
5 **AM I DREAMING** (Irving, BMI/Ljesnika, BMI) HL/WBM
15 **ARE U STILL DOWN** (Sony/ATV, BMI/Yab Yum, BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
98 **BABY, BABY** (Olik, BMI/Santron, BMI)
85 **BABY IT'S ON** (To Slow You Blow, BMI/Ankine, ASCAP/WB, ASCAP)
72 **BABY YOU KNOW** (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
22 **BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS** (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
13 **BODY BUMPIN' YIPPIE-YI-YO** (Smelzgood, ASCAP)
95 **THE BREAKS** (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
26 **BURN** (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
28 **BUTTA LOVE** (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yab Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
49 **THE CITY IS MINE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
100 **CLOSER** (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
8 **DANGEROUS** (T'Ziah's, BMI/Zadiyah's, BMI/Longitude BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM
9 **DEJA VU (UPTOWN BABY)** (MCA, BMI) HL
88 **DJ KEEP PLAYIN' (GET YOUR MUSIC ON)** (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
53 **DON'T STOP THE MUSIC** (Virginia Beach, ASCAP/Blazlicious, ASCAP/Herbalicious, ASCAP/Caviticious, ASCAP/Taking Care Of Business, BMI/WB, ASCAP) WBM
38 **EVERYTHING** (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
18 **FATHER** (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
36 **FEEL SO GOOD** (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
51 **FREAK IT** (21st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
44 **GET AT ME DOG** (Boomer X, ASCAP/Copyright Control ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
81 **GET IT WET** (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP/MCA, ASCAP)
42 **GETTIN' JIGGY WIT IT** (Treyball, ASCAP/Slam U Well ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI)
54 **GOING BACK TO CALI** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
12 **GONE TILL NOVEMBER** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
61 **HANDLE UR BIZNESS** (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
62 **HEAVEN** (O.C.D., BMI)
32 **I CARE 'BOUT YOU** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
3 **I DON'T EVER WANT TO SEE YOU AGAIN** (Vanderpool, BMI/Ensign, BMI) HL
60 **IF I COULD TEACH THE WORLD** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
24 **IF YOU THINK I'M JIGGY** (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL
90 **I'M IN LOVE** (Frierson, BMI/EMI Blackwood, BMI)
82 **IMMA ROLLA** (Kerason, BMI)
45 **I'M NOT A PLAYER** (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
75 **I'M THINKING** (Boethrus II, ASCAP/Boethrus II, SOCAN)
75 **INFATUATION** (Bolue, BMI/Sony/ATV, BMI/Yab Yum, BMI/Browntown Sound, BMI/Sony/ATV Tunes, ASCAP/Dificolalife, ASCAP)
39 **IN HARM'S WAY** (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
48 **IN MY BED** (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacegeo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
41 **I WONDER IF HEAVEN GOT A GHETTO** (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
47 **JUST A MEMORY** (Frabensha, ASCAP/Steven A. Jordan, ASCAP)
71 **JUST BECAUSE** (Might Is Right)
35 **JUST CLOWNIN'** (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
33 **LET'S RIDE** (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
76 **L-L-LIES** (Delopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)
84 **LOST TO LOVE** (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
87 **LOVE BY A REAL PLAYER** (EMI Blackwood, BMI/Willsong, BMI)
19 **MAKE EM' SAY UHH!** (Burnin Ave., BMI/Big P, BMI)
77 **MOURN YOU TIL I JOIN YOU** (Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM
8 **MY BODY** (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
34 **MY LOVE IS THE SHHH!** (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI/Rutn, BMI/Six Continents, BMI) HL
89 **NEVER WANNA LET YOU GO** (HGL, ASCAP)
1 **NICE & SLOW** (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
2 **NO, NO, NO** (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
31 **NOTHIN' MOVE BUT THE MONEY** (Paniro's, ASCAP/Jae'wons, ASCAP)
29 **OFF THE HOOK** (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP)
86 **ONE STEP** (Rudy Zariya And Solomon, ASCAP/Bright Summit, ASCAP)
83 **OOH AHH OOH** (Musically Mind, BMI/Hookman, BMI/Zomba, BMI)
57 **THE PARTY CONTINUES** (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP)
87 **PHENOMENON** (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM
90 **A REAL LADY (SOMETIMES I'M A BITCH)** (Pride And Joy, BMI/E-Bo Funk, BMI/Guy Wes, BMI/Gitonic, BMI/T'Hill Hoop'N, BMI)
93 **RISE** (Michael Moody's Universe, BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)
40 **ROMEO AND JULIET** (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
55 **ROXANNE '97 - PUFF DADDY REMIX** (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
53 **SADDLE YOU UP** (JHR, BMI/East Pointe, BMI)
93 **SAY YOU'LL STAY** (Gorgeous Clamour, BMI)
64 **SEND MY LOVE/SEND ONE YOUR LOVE** (Black Bull, ASCAP/Jobete, ASCAP) WBM
86 **SHOWDOWN** (Slu & CMT, ASCAP/Sony/ATV Tunes, ASCAP/Wixen, BMI)
70 **SHOW ME LOVE** (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL
59 **SILLY** (Rosebud, ASCAP)
37 **SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
81 **SO FLY** (M Double, BMI)
43 **SO GOOD** (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
30 **SO LONG (WELL, WELL, WELL)** (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soul, ASCAP)
7 **A SONG FOR MAMA** (Sony/ATV Songs, BMI/ECAF, BMI) WBM
93 **THE STONE GARDEN** (Psycho Realm, ASCAP/Music Of The Mask, ASCAP/Hits Form Da Bong, ASCAP/BMG, ASCAP)
25 **STRAWBERRIES** (New Perspective, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-ly-N-Divine, ASCAP/Freddie Dee, BMI)
10 **SWING MY WAY** (Hamble, ASCAP)
70 **TEAR DA CLUB UP '97** (Tefnose, BMI)
74 **THA HOP** (DutchMastas, SESAC)
48 **THEY LIKE IT SLOW** (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
18 **TOGETHER AGAIN** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
14 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP)
97 **TOO GONE, TOO LONG** (Realsongs, ASCAP) WBM
56 **TUCK ME IN** (Philesto, BMI)
66 **TWO WRONGS** (2 Unique, BMI)
64 **WE GETZ DOWN** (Ramp, BMI/Donril, ASCAP/Zomba, ASCAP/All Seeing Eye, BMI/Polygram International, BMI/Cameo-Five, BMI)
11 **WE'RE NOT MAKING LOVE NO MORE** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
23 **WHAT ABOUT US** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
4 **WHAT YOU WANT** (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI) HL/WBM
62 **THE WORST** (Careers-BMG, BMI/Razor Sharp, BMI/Zomba, ASCAP/111 Posse, ASCAP/Mad Face, ASCAP/Wildbilly'z, BMI/Bluebag, BMI/Last Descendant Of Funk, ASCAP)
88 **YOU DON'T HAVE TO WORRY** (LeoSun, ASCAP/Arvernal, ASCAP/EMI April, ASCAP)
58 **YOU KNOW MY STEEZ** (EMI April, ASCAP/Ill Kid, ASCAP/Gifted Pearl, ASCAP) HL
20 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) HL
52 **YOUNG, SAD AND BLUE** (Melody Mynad, ASCAP/Hot Sauce, ASCAP/Beeme Tribe, ASCAP)

Billboard. FEBRUARY 21, 1998

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	★★ NO. 1 ★★ NICE & SLOW	USHER (LAFACE/ARISTA) 5 wks at No. 1
2	2	13	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
3	8	9	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
4	4	4	FATHER	LL COOL J (DEF JAM/MERCURY)
5	3	16	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
6	6	3	AM I DREAMING	OL' SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)
7	7	7	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
8	5	4	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
9	12	10	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)
10	—	1	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
11	9	4	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
12	14	3	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
13	10	4	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC/EPIC)
14	11	11	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
15	20	2	TOO CLOSE	NEXT (ARISTA)
16	16	4	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (NO LIMIT)
17	13	11	TOGETHER AGAIN	JANET (VIRGIN)
18	15	12	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
19	—	1	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
20	18	3	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
21	17	18	MY BODY	LSG (EASTWEST/EEG)
22	19	11	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
23	22	8	BURN	MILITIA (RED ANT)
24	—	1	STRAWBERRIES	SMOOTH (PERSPECTIVE/A&M)
25	21	10	SO LONG (WELL, WELL, WELL)	PHAJJA (WARNER BROS.)
26	51	2	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROB (BLUNT/TVT)
27	23	11	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR)
28	26	17	I'M NOT A PLAYER	BIG PUNISHER (LOUD)
29	27	9	YOUNG, SAD AND BLUE	LYSETTE (FREEWORLD)
30	24	25	BUTTA LOVE	NEXT (ARISTA)
31	37	2	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL (RCA)
32	28	21	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)
33	25	2	FREAK IT	LATHUN FEAT. DA BRAT (SO SO DEF/COLUMBIA)
34	52	2	OFF THE HOOK	JODY WATLEY (ATLANTIC)
35	30	12	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
36	32	11	TUCK ME IN	KIMBERLY SCOTT (LONGEVITY/COLUMBIA)
37	29	17	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
38	43	17	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
39	35	26	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
40	31	26	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
41	33	17	SO GOOD	DAVINA (LOUD)
42	34	9	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE (A&M)
43	46	5	JUST A MEMORY	7 MILE (CRAVE)
44	39	21	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
45	38	18	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
46	40	12	YOU KNOW MY STEEZ	GANG STARR (NOO TRYBE/VIRGIN)
47	36	26	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
48	45	20	HEAVEN	NU FLAVOR (REPRISE/WARNER BROS.)
49	42	25	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
50	—	1	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
51	47	2	HANDLE UR BIZNESS	M.O.P. (RELATIVITY)
52	41	22	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
53	44	19	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
54	75	3	SADDLE YOU UP	STRAWBERRI (JHR/EAST POINTE)
55	54	4	SILLY	TARAL (MOTOWN)
56	49	3	SAY YOU'LL STAY	KAI (TOTAL WAVE/GEFFEN)
57	48	27	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
58	69	22	EVERYTHING	MARY J. BLIGE (MCA)
59	50	3	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS (DELICIOUS VINYL)
60	68	6	TWO WRONGS	HEAT (COLEMAN/R&D PRODUCTIONS/PRODIGY)
61	—	1	GET AT ME DOG	DMX FEAT. SHEEK FROM THE LOX (DEF JAM/MERCURY)
62	60	9	JUST BECAUSE	SHAQUEEN (MIGHTY)
63	55	19	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RELATIVITY)
64	—	1	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE/WARNER BROS.)
65	53	26	BACKYARD BOOGIE	MACK 10 (PRIORITY)
66	72	21	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
67	71	24	HONEY	MARIAH CAREY (COLUMBIA)
68	—	13	L-L-LIES	DIANA KING (WORK/EPIC)
69	67	34	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
70	64	16	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE (TOMMY BOY)
71	66	15	SHOW ME LOVE	ROBYN (RCA)
72	62	18	BABY YOU KNOW	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
73	58	32	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
74	63	13	THA HOP	KINSU (BLUNT/TVT)
75	—	16	IMMA ROLLA	MR. MONEY LOC (LOC-N-UP)

◯ Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Epidrome Compilation Lays Foundation For Hits

Dance TRAX

by Larry Flick

ENTER THE EPIDROME: The wait for the first fruit from Epic's new dance imprint, Epidrome Records, is finally over. With the multi-act collection, "Welcome To The Epidrome," due in stores March 3, the label is off to a stellar start.

The richly varied set—which whisks the listener off on a journey that starts with fluffy pop/house fodder and cruises into dark trance dubs—provides a desperately needed change of pace from the glut of so-called "super hits" compilations currently clogging the market. Rather than trot down that same tired ol' creative road, executive producer (and Epidrome head) **Frank Ceraolo** has opted for a track listing filled with potential hits and rare items. In fact, we're willing to crawl out on a limb and declare this one of the more relevant albums of its kind to tickle our ears in recent months.

"There aren't any songs here that have been already churned out on 14 albums," Ceraolo says. "My goal was to uncover noteworthy material that you've never heard anywhere else. And you're not going to find these songs anywhere else later on, because we're turning down all licensing requests."

Among the set's numerous highlights is "Happiness," a fave U.K. import by **Kama Sutra** featuring the gorgeous, unmistakable vamps of club legend **Jocelyn Brown**. Given an ample dose of energy and commitment from Epic's pop promotion department, this could easily become one of the larger rhythm/crossover hits of the spring. At this point, the track is developing a deservedly ardent following at the stateside club level and will be ripe for mainstream picking in about a month.

Described by Ceraolo as a "labor of love" that was in development over a year and a half, "Welcome To The Epidrome" is riddled with highlights, including remixer **Paul Andrews'** previously unavailable deep-house interpretation of "Rhythm Of Love" by **DJ Company**, as well as the wriggling, salsa-spiced "Fiesta" by **the Sun Club**, which has earned a healthy bit of DJ attention since its promo-only 12-inch release in November.

For those who require a splash of familiarity in their compilations, there's a spanking new version of "Plastic Dreams" by **Jaydee**, **Sash's** rightly revered revision of "Oxygene 10" by **Jean-Michel Jarre**, and the hotly sought-after (but previously unreleased) uptempo remix of **Skunk Anansie's** modern rock radio hit "Brazen (Weep)." The latter track is the album's first commercial single. It's a solid way to officially open a project that requires your immediate attention.

WHILST WE HAVE EPIC on the brain, we're also pleased to report that pop chanteuse-turned-dance diva **Gloria Estefan** has completed her long-promised collection of dance anthems. A late-April/early-May release date is being eyed for the eponymous album, which was helmed by hubby **Emilio Estefan**, with production input from **Tony Moran** and **Wyclef Jean**, among several others.

Clubheads get to preview the project early next month, when the single "Don't Let This Moment End" is issued. In its original form, the song is a sweeping, string-laden anthem that sounds like it was plucked from a DJ playlist circa 1977. Not surprisingly, La Glo delivers a performance that gives wannabes a reason to pause and take notes. The track will benefit from a pile of trend-conscious remixes from **Victor Calderone** (who is a split second away from being the hottest remixer in the world), **Mousse T.**, **Prince Quick Mix**, and **Trouser Enthusiasts**. Prepare to gag with utter glee.

IN THE MIX: **Soul Solution** partners **Bobby Guy** and **Ernie Lake**, **Brian "B.T." Transeau**, and **Junior Vasquez** are among the prominent clubland figures contributing their rhythm perspective to an album on which a batch of **Elton John's** pop hits are reconstructed into dance and jeep tracks. There is no confirmed retail date for the project, which will be issued on Rocket Records. The final lineup of producers and remixers is also still being solidified.

The idea to revamp material from the artist's plush catalog was triggered by the positive word-of-mouth for a homemade Vasquez remix of "Rocket Man" that the producer has been spinning for his club audiences.

If you're a fan of pop hits reborn as dance anthems, then you are undoubtedly salivating for a springy cover of **Celine Dion's** mega "My Heart Will Go On." Interhit steps forward with a competent rendition of the power ballad by U.K. act **Deja Vu**. It's good fun, though we have not completely abandoned hope that the folks at 550 Music will go ahead and remix Dion's grand original à la the recent "How Do I Live" by **LeAnn Rimes**.

BMG's rambunctious li'l dance label, Ariola Records, just got a little more competitive by adding promoter **Justin Early** to its ranks. Although Early is a relative newcomer to the scene, he made quite a bit of noise last year at the helm of his own indie company, placing seven singles at the top of Billboard's Hot Dance Music/Club Play chart. Early is now director of national club promotion for Ariola, and his initial projects will include "Oye Mi Gente" by **Ralph Anthony** and "What The Child Needs," the gorgeous forthcoming single by **Hannah Jones**.

What A Pair Of Dolls. Under the guise of DollsHead, budding diva Sierra Swan, left, and musician Graham Edwards have concocted a unique sound that combines elements of electronic dance and guiter-driven modern rock. The act's sterling Refuge/MCA debut, "Frozen Charlotte," has already spawned a turntable smash with "It's Over, it's Under," which also appears on the soundtrack to "The Jackal." Other key cuts on the album include the richly atmospheric "Perfect Day" and "New Creation," with its jittery, breakbeat-fueled pop hook. Both cuts, like much of the album, are offset by Swan's quirky yet poetic words. When pondering her method of songwriting, the daughter of veteran rocker Billy Swan says, "I just write on a whim. Usually, I don't consciously even know what I'm going after until I read it back and it becomes clear to me. Intending to be clever is not the right way to be clever."

Billboard HOT Dance Breakouts

FEBRUARY 21, 1998

CLUB PLAY

1. **I'M LEAVIN'** LISA STANSFIELD ARISTA
2. **HAPPY** TOWA TEI ELEKTRA
3. **THE REAL BASS** BROOKLYN BOUNCE EDEL AMERICA
4. **MIRACLE** OLIVE RCA
5. **LOVE IS SO NICE** URBAN SOUL KING STREET

MAXI-SINGLES SALES

1. **TOO CLOSE** NEXT ARISTA
2. **MAMBO** ANGELINA UPSTAIRS
3. **ARE YOU JIMMY RAY?** JIMMY RAY EPIC
4. **STAY IN LOVE** MONA LISA STREETBEAT
5. **HIGH TIMES** JAMIROQUAI WORK

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Feel The Funk. The latest musical gem to rise from the plush San Francisco club scene is Tom, Dick & Harry, a quartet that blends melodic elements of classic soul and Anglo-pop with underground-savvy trip-hop beats. The group's debut disc, "The Blue Album," ships Tuesday (17) on the local indie Tripek Records, and it's been gathering props from the underground in an edvence pressing for nearly two months, most notably for the midtempo shuffler "Pennies From Heaven" end the fluid live jam "100% Fat." The set includes guest appearances by Phil Upchurch, Peter Horvath, and Norbert Sachei. Pictured, from left, are bandmates Jon Waters, Stephen Burke, Craig Garvey, and Ihor Pacholuk.

Morcheeba Embarks On Excursion Into 'Big Calm' For China/Sire Set

■ BY MICHAEL PAOLETTA

NEW YORK—On Morcheeba's sophomore set, "Big Calm," due March 17 on China/Sire, the U.K. trio ventures into a more sophisticated musical landscape that owes more to the sounds of Gram Parsons and early Eagles than it does to Portishead.

Produced by the band with Pete Norris, "Big Calm" finds handmates and siblings Paul and Ross Godfrey incorporating their own personal tastes: Paul is a funk/hip-hop junkie, while Ross is partial to country and blues. Wafting throughout this clever funky-folk landscape is the dreamy presence of singer Skye Edwards, who stylishly adds an organic soulfulness to the mix.

MORCHEEBA

"We approached the new album in a very natural way—a way that we probably would've wanted to do the first album," explains Ross. "Other than joining the trip-hop bandwagon with a very sparse electronic first album, we knew that there was enough organic stuff and good songwriting on it to build up to a second one."

Since its critically lauded 1996 debut, "Who Can You Trust?," the group has kept a busy schedule. Not only has it toured extensively, it also produced nine tracks on David Byrne's most recent album, "Feelings," and recorded the George Gershwin/Du Bose Heyward classic "Summertime" for the forthcoming AIDS fund-raising album "Red Hot + Gershwin."

During these many months, the members of the tightly knit act have realized that while they may not agree with the "trip-hop" label that has been slathered on them, they do recognize and appreciate its benefits.

"To begin with, it did help us get a record contract, a recording studio, a world tour, and the press on our side," says guitarist/keyboardist Ross. "So, I can't say that I hate it from the bottom of the heart, because obviously it's done a lot for us as a band. In that sense, it's great. We kind of came in through the back door, which helped us out. And now we're in the position to do whatever we like."

Strangely enough, for a band that many consider an integral part of the electronica movement, it's interesting to note its lack of interest in electronic-based instruments.

"Oh, we use a Hammond organ—that's about it," states Ross flatly. "While we sample some things, there is no computer-generated stuff. We do use an analog synth, but it's not being sequenced. We actually play the instruments and then sample it that way. It's definitely from the heart. None of it is sampled from other records, except the odd break. Most of it is Paul playing the drums."

That said, "Big Calm" has the band joined by a handful of invigorating guests—starting with DJ Swamp of Beck fame and current U.K. club jock du jour, DJ 1st Rate—who add their turntable skills

(Continued on next page)

Billboard® HOT DANCE MUSIC™

FEBRUARY 21, 1998

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	3	7	**ELEMENTS** TWISTED 55408/MCA — 2 weeks at No. 1	DANNY TENAGLIA
2	4	5	9	**YOU ONLY HAVE TO SAY YOU LOVE ME** ARIOLA DANCE 53603/BMG	HANNAH JONES
3	2	2	10	**BENEDICTUS** GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
4	6	7	9	**TAKE ME UP (GOTTA GET UP)** UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
5	7	12	9	**EVERYTIME** HOO! CHOONS PROMO/POPULAR	LUSTRAL
6	12	21	4	**OFF THE HOOK** ATLANTIC 84070	◆ JODY WATLEY
7	8	17	7	**CRO-MAGNON (WHAT ABOUT OUR LOVE)** SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
8	17	20	3	**STAY** ULTRA/FFRR 009/ISLAND	◆ SASH! FEATURING LA TREC
9	6	1	6	**TOGETHER AGAIN** VIRGIN 38623	◆ JANET
10	6	6	10	**REASONS FOR LIVING** ATLANTIC 84054	DUNCAN SHEIK
11	16	30	4	**YOU MAKE ME FEEL (MIGHTY REAL)** NERVOUS 20295	◆ BYRON STINGILY
12	16	22	5	**WE HAVE THE HOUSE SURROUNDED** CALIMA 1202	THE COLOMBIAN DRUM CARTEL
13	10	14	7	**FEELS SO GOOD** PLAYLAND 53298/PRIORITY	ZERO V.U.
14	22	17	4	**SPILLER FROM RIO (DO IT EASY)** GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
15	8	8	10	**GUNMAN** KINETIC 43966/REPRISE	187 LOCKDOWN
16	21	21	5	**DON'T GIVE UP** ZYX 8742	MICHELLE WEEKS
17	20	28	7	**IT'S OVER (IT'S UNDER)** REFUGE/TWISTED 55412/MCA	DOLLSHEAD
18	14	6	17	**SOMETHING TO BELIEVE IN** ATLANTIC 84055	◆ LINDA EDER
19	17	10	10	**KISS YOU ALL OVER** ARISTA 13438	NO MERCY
20	28	—	7	**IT'S OVER LOVE** LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
				★★★ Power Pick ★★★	
21	36	—	2	**REMEMBER** PERFECTO/KINETIC 43970/REPRISE	BT
22	25	28	6	**SANDMAN** PLAYLAND 53294/PRIORITY	THE BLUEBOY
23	25	25	7	**THE WIGGLY WORLD II** NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
24	19	19	10	**GET MOVIN'** MAW 017/STRICTLY RHYTHM	BLUE TRAIN
25	18	17	8	**VOO-DOO BELIEVE?** INTERHIT 54014/PRIORITY	◆ DATURA
26	17	30	8	**HIGH TIMES** WORK 78781	JAMIROQUAI
27	32	38	4	**THE ONE I GAVE MY HEART TO** BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
28	35	45	3	**FLY AWAY (BUTTERFLY REPRISE)** COLUMBIA PROMO	◆ MARIAH CAREY
29	26	16	12	**SPICE UP YOUR LIFE** VIRGIN 38620	◆ SPICE GIRLS
30	17	6	12	**CIRCLES** KING STREET 1070	◆ KIMARA LOVELACE
31	34	42	3	**ICY LAKE** JELLYBEAN 2534	DAT OVEN
32	17	45	3	**THIS IS HOW MY DRUMMER DRUMS** FFRR/LONDON 570067/ISLAND	DJ ICEY
33	44	—	7	**RESCUE ME** OVUM/RUFFHOUSE 78605/COLUMBIA	JAMIE MYERSON (FEATURING CAROL TRIPP)
34	33	34	5	**I KNOW** EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
35	17	—	2	**MEET HER AT THE LOVE PARADE** TWISTED 55417/MCA	HANS
36	23	11	13	**PERFECT LOVE** TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
37	27	19	12	**SHOE WAS ON THE OTHER FOOT** MCA PROMO	PATTI LABELLE
38	29	26	10	**IT'S RAINING MEN...THE SEQUEL** LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
39	42	50	3	**MEET HER AT THE LOVE PARADE** KOSMO IMPORT	DA HOOL
				★★★ Hot Shot Debut ★★★	
40	NEW ▶		1	**TEMPTATION** CHAMPION 332	STAXX
41	NEW ▶		1	**LAST NIGHT A DJ SAVED MY LIFE** OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
42	NEW ▶		1	**KRUPA** 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
43	43	44	4	**HAPPY PEOPLE (MOVE YOUR BODY)** MAX 2047	BOSTON D.J.'S
44	38	31	7	**FIRE** EDEL AMERICA/TVT SOUNDTRAX 3670/TVT	◆ SCOOTER
45	NEW ▶		1	**PRISONER OF LOVE (LA-DA-DI)** COLUMBIA PROMO	TANIA EVANS
46	NEW ▶		1	**REVOLUTION 909** SOMA PROMO/VIRGIN	◆ DAFT PUNK
47	40	40	4	**SO MANY MEN (SO LITTLE TIME)** SONY DISCOS B2608/SONY	MERENBOOTY GIRLS
48	NEW ▶		1	**EVERYONE WANTS TO BE** ELEKTRA PROMO/EEG	ZIGGY MARLEY & THE MELODY MAKERS
49	39	29	11	**ROCK THE FUNKY BEAT** WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
50	NEW ▶		1	**COMPUTER DREAMS (THE NASTY COUNTDOWN)** NERVOUS 20229	TRACK BUMS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1/ Greatest Gainer ★★★	
1	3	—	2	**HOW DO I LIVE** (T) (X) CURB 73047 — 1 week at No. 1	◆ LEANN RIMES
2	1	2	5	**DEJA VU (UPTOWN BABY)** (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
3	35	—	2	**NOTHIN' MOVE BUT THE MONEY** (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEATURING DMX & BLACK ROSE
4	2	1	4	**GONE TILL NOVEMBER** (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
5	5	4	10	**TOGETHER AGAIN** (T) (X) VIRGIN 38623	◆ JANET
6	4	3	7	**DANGEROUS** (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
				★★★ Hot Shot Debut ★★★	
7	NEW ▶		1	**GET AT ME DOG** (M) (X) DEF JAM 568523/MERCURY	◆ DMX FEATURING SHEEK FROM THE LOX
8	20	14	4	**SWING MY WAY** (M) (T) (X) EASTWEST 63899/EEG	◆ K P & ENVYI
9	6	6	9	**ROXANNE '97 - PUFF DADDY REMIX** (M) (T) (X) A&M 582449	◆ STING & THE POLICE
10	10	7	11	**BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS** (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
11	12	10	17	**I'M NOT A PLAYER** (T) LOUD 64909/RCA	◆ BIG PUNISHER
12	9	9	8	**ELEMENTS** (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
13	21	23	7	**GET READY TO BOUNCE** (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
14	13	11	13	**NO, NO, NO** (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
15	7	5	3	**YOU MAKE ME FEEL (MIGHTY REAL)** (T) (X) NERVOUS 20295	◆ BYRON STINGILY
16	14	27	9	**4, 3, 2, 1** (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
17	11	21	20	**ONE MORE NIGHT** (T) (X) TOMMY BOY 786	AMBER
18	18	—	2	**MUSIC** (T) (X) TWISTED 55418/MCA	SIZE QUEEN
19	25	—	2	**IT'S OVER LOVE** (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
20	19	17	22	**OFF THE BOOKS** (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
21	8	8	5	**THE WORST** (T) TOMMY BOY 436	◆ DMX + WU-TANG CLAN
22	15	20	33	**THINGS JUST AIN'T THE SAME** (T) (X) ARISTA 13381	◆ DEBORAH COX
23	17	13	37	**FREE** (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
24	28	31	3	**FUN** (T) SUBLIMINAL 001/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
25	41	47	6	**JEALOUSY** (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
26	NEW ▶		1	**OFF THE HOOK** (T) ATLANTIC 84070/AG	◆ JODY WATLEY
27	27	25	3	**LOVE YOU DOWN** (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
28	RE-ENTRY		9	**MARIA** (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
29	39	28	17	**I'M AFRAID OF AMERICANS** (T) (X) VIRGIN 38618	◆ DAVID BOWIE
30	37	12	12	**YOU KNOW MY STEEZ** (T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
31	23	33	4	**MEET HER AT THE LOVE PARADE** (T) (X) TWISTED 55417/MCA	HANS
32	16	16	14	**IT'S RAINING MEN...THE SEQUEL** (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
33	RE-ENTRY		2	**YOU ONLY HAVE TO SAY YOU LOVE ME** (T) (X) ARIOLA DANCE 53603/BMG	HANNAH JONES
34	36	26	10	**GOING BACK TO CALI/SKY'S THE LIMIT** (T) (X) BAD BOY 79120/ARISTA	◆ THE NOTORIOUS B.I.G.
35	40	15	44	**FIRED UP!** (T) (X) TWISTED 55414/MCA	◆ FUNKY GREEN DOGS
36	26	24	3	**LAST NIGHT A DJ SAVED MY LIFE** (T) OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
37	48	19	3	**SECRET STUDIO** (T) TWISTED 55412/MCA	DROP OUT
38	22	35	6	**HOW DO I LIVE** (T) (X) ROBBINS 72020	DEBRA MICHAELS
39	NEW ▶		1	**LET'S RIDE** (T) DEF JAM 568475/MERCURY	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER
40	34	32	3	**MAKE EM' SAY UHH!** (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
41	38	22	14	**WHAT ABOUT US** (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
42	29	—	9	**BENEDICTUS** (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
43	45	—	2	**ONE STEP** (T) GEFFEN 22308	KILLAH PRIEST
44	RE-ENTRY		3	**JUST CLOWNIN'** (T) PAYDAY/FFRR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
45	RE-ENTRY		14	**CHOOSE ONE** (T) AVB 30	CROOKLYN CLAN
46	33	38	30	**YOU'RE NOT ALONE** (T) (X) RCA 64904	◆ OLIVE
47	32	36	3	**OPEN THE GATE** (M) (T) (X) INSTANT 2700	DJ EZZY
48	NEW ▶		1	**HANDLE UR BIZNESS** (T) RELATIVITY 1664	M.O.P.
49	NEW ▶		1	**THE PARTY CONTINUES** (T) SO SO DEF 78786/COLUMBIA	◆ JD FEATURING DA BRAT
50	NEW ▶		1	**SOMEONE TO HOLD** (T) H.O.L.A. 341052	◆ VERONICA FEAT. BIG PUNISHER & CUBAN LINK

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

MORCHEEBA EMBARKS ON EXCURSION INTO 'BIG CALM' FOR CHINA/SIRE SET

(Continued from preceding page)

to the set's title track and "Bullet Proof," respectively. Also contributing their talents are vocalist Spikey T. (Jah Wobble and Bomb The Base) and Jason Furlow, the rapper from the seminal New York underground hip-hop outfit New Kingdom.

"We just grab people and beg them to come into the studio to make our songs sound better," Ross says with a laugh. "Actually, the songs are usually done, and then we bring other people in to get a different vibe. We like to get a certain dichotomy going, especially with Skye's vocals. There is only so much sweetness you can take."

Although John Loken, GM of China (U.S.), may phrase that sentiment differently, he couldn't agree more. "With 'Big Calm,' they are broadening and refining their sound, which is always what you want to see on a band's second album. Of course, that does not necessarily mean that it's a straight-to-radio-type record."

Because of this, Loken is well aware of the importance of exploring alternate avenues for bringing Morcheeba's new music to the widest possible audience.

"Since we can't depend solely on radio and video, we'll be utilizing a variety of direct-marketing techniques, like getting the music played in boutiques, hair salons, coffee shops, upscale hotels, and on in-flight airline programming," he says. "Additionally, street teams will be handing out two-track cassettes [with "The Sea" and the title cut]."

That said, radio and video outlets will be serviced with the set's first single, "Let Me See," March 31.

"We'll definitely be going for adds at triple-A stations like the Mountain [KMTT] in Seattle, as well as forward-thinking stations like Live 105 [KITS] in San Francisco," Loken says. "Morcheeba seem tailor-made for VH1. While their music is perceived as soothing and calm, it has a definite cutting-edge feel that the VH1 viewer would be interested in. It's challenging music without being offensive."

Right now, Morcheeba is patiently awaiting the imminent birth of Edwards' second child. Once she has recovered, the band will begin the first leg of its three-pronged stateside tour schedule. In April, it will begin a three-week headlining club trek, which will likely be followed by a still-to-be confirmed slot in one of the summer's key outdoor festivals. "And then," says Loken, "we'll bring them back in the fall to play small theaters. By this point, we should be well into the third single."

Just Call Him Lance. MCA Nashville has teamed up with Lance Snacks as corporate sponsors of the Phoenix Racing Team for the 1998 NASCAR Busch Grand National Series. MCA artist David Lee Murphy will appear with the team and with driver Jeff Purvis. Shown, from left, are MCA Nashville VP of marketing and sales Dave Weigand, MCA Nashville chairman Bruce Hinton, Murphy, Purvis, and Lance Inc. director of consumer marketing Henry Pully.

Moorer Could Hitch Ride On 'Horse'

MCA Sdtk. Also Features Edwards, Yoakam

■ BY DEBORAH EVANS PRICE

NASHVILLE—The marriage between music and film has become increasingly successful the last few years, in terms of sales and soundtracks' ability to boost artists' careers. MCA Nashville has great expectations for the April 7 release of "The Horse Whisperer," hoping that the multi-artist project not only will enjoy brisk sales, but also will help break the label's newcomer Allison Moorer.

Titled "The Horse Whisperer: Songs From And Inspired By The Motion Picture," the album features music from the Robert Redford film, based on the novel of the same name. The film was originally slated for a Christmas release and was moved back to Memorial Day weekend. The set features a wide range of talent, from George Strait and Dwight Yoakam to Moorer and well-known cowboy crooner Don Edwards (see sidebar, page 32). Edwards and Moorer also appear in the film.

EDWARDS

"For everyone involved, it was a labor of love and, hopefully, a proper mirror to the film," says John Bissell, who served as music supervisor for the movie along with Kathy Nelson, Walt Disney Motion Picture Group's president of music. "Hopefully, the quality of the album will bring in a broad audience."

MCA Nashville chairman Bruce Hinton says he thinks the album will be widely embraced. "I've had a chance to see a portion of the film in a very rough edit stage, and, I can tell you, it will be one of the important films of the year," he says. "With the honest western feel of the picture, the more stripped-down, acoustic approach of the music is going to be the perfect mesh."

MCA Nashville president Tony Brown served as an executive producer of the soundtrack, along with Patrick Markey, Bissell, and Nelson. Brown says Nelson initiated MCA's involvement. "She and I worked together for 10 years at MCA when she was head of soundtracks, and we're good friends," Brown says. "We've worked on a lot of films together, [including] '8 Seconds,' and she got me to do the 'Con Air' thing with Trisha [Yearwood] on 'How Do I Live.'"

"The Horse Whisperer" is a Touchstone film, and though it might seem natural that Nelson would have used a another Disney company (Nashville's Lyric Street Records) to release the soundtrack, she says it was a matter of timing. "We started the project over a year ago, and at that time, we didn't even have a Nashville label," she says. "When we made the deal, we thought the album and movie were coming out at Christmas. Also I worked at MCA 10 years, and I knew what to expect from them and I knew I'd get it."

She says that in the future Lyric Street will definitely be considered, but that in releasing a soundtrack, filmmakers often know which artists they want on an album, and that sometimes necessitates going to the label with those acts. In the case of "The Horse Whisperer," Nelson says, there will also be an album of the film score, composed by Thomas Newman, which

(Continued on next page)

Keillor Helps Raise Money For Hall Of Fame; Brisk Tix Sales For Strait

Nashville Scene

by Chet Flippo

GARRISON KEILLOR has been named honorary chairman of the Country Music Hall of Fame's $15 million capital campaign. **Keillor**, who derived the inspiration for "A Prairie Home Companion" from the Grand Ole Opry, will be in Nashville April 7 for the official launch of the "Bringing America's Music Home" campaign.

"This is a museum that tells so much about ordinary American people and our sorrows and delights," says Keillor of the Hall of Fame. "Every time I go there, I'm reminded of my own past and my family's. Now, the hall has about burst out of its old quarters and needs a space where it can do its job. If you are going to donate to just one capital fund drive this year, this would be the one."

The hall is scheduled to move in late 1999 to a new 130,000-square-foot facility in downtown Nashville.

ON THE ROAD: **George Strait** sold 46,000 tickets in one day for his touring festival's March 14 date in Sun Devil Stadium in Tempe, Ariz. The show includes **Tim McGraw**, **John Michael Montgomery**, **Faith Hill**, **Lee Ann Womack**, **Asleep At The Wheel**, and **Lila McCann**. McCann, now a high school sophomore, goes to school during the week and plays shows on weekends. Festival sponsors include Nokia, Chevy trucks, and Wrangler.

GARTH BROOKS is donating seven days of earnings from his "Sevens" album to **Oprah Winfrey's** Oprah's Angel Network. **Brooks'** two-hour NBC special "Garth: Ireland & Back" airs at 8 p.m. EST March 4. The show was taped last May at concerts at Dublin's Croke Park. Meanwhile, as reported in the Feb. 9 Billboard Bulletin, a trademark-infringement suit against Brooks has been set for trial May 12. Rapper **Warren G** filed the suit, alleging that Brooks' use of the initial "G" in marketing was an infringement. Also, Brooks will both host and perform on "Saturday Night Live" Feb. 28.

RCA's **Thompson Brothers Band** is one of the "breakthrough artists" selected by the National Assn. for Campus Activities. The group will play the Breakthrough Artists Showcase on Tuesday (17) at the organization's convention in Indianapolis. More than 2,000 college-campus talent buyers are expected to attend the convention . . . The original members of **Restless Heart—Larry Stewart**, **Greg Jennings**, **John Dittrich**, and **Paul Gregg**—will reunite for a performance at the RCA Label Group's General Jackson Showboat show Feb. 26 during Country Radio Seminar. The group will tour later this year.

Joe Diffie's recent Country Steps In for First Steps benefit concert raised more than $80,000 for First Steps, which aids physically challenged children . . . **Trisha Yearwood** and **Big House** have been nominated in the country album of the year category for the Irish Recorded Music Awards. The awards show is March 17 in Dublin.

PEOPLE: **Angee Jenkins Smith** becomes VP of publicity at MCA Nashville. She had been VP of publicity for pop music at MCA in Los Angeles . . . **Kent Earls** is named associate director of creative services for MCA Music Publishing in Nashville. He had been at Affiliated Publishers Inc. . . . **Kristi Brake** is named senior manager of marketing at Mercury Records here.

Gaylord Entertainment's Communications Group senior VP, **Carl Kornmeyer**, is promoted to president of the Communications Group as well as of CMT International. He replaces **David Hall**, who is now at CBS . . . **Amy Macy** is upped to senior director of sales and marketing at the RCA Label Group . . . Entertainment lawyer **F. Casey Del Casino** has opened his own firm, F. Casey Del Casino, P.C., on West End Avenue. His clients include **Billy Dean** and **Max T. Barnes**.

ON THE SCENE: **Brady Seals** has reunited with former manager **Burt Stein**. The latter's Gold Mountain Management also represents **Bonnie Raitt** and Seals' co-producer **Rodney Crowell**, among other artists. Seals also has formed his own publishing company, Gypsy Outfit Music (ASCAP).

Billy Dean is writing songs with former **Bread** leader **David Gates**.

Kim Richey will host An Evening of Grammy Nominees Feb. 23 at New York's Bottom Line. Presented by Nashville's Bluebird Cafe, the show will feature performances by Richey, **Pam Tillis**, **Raul Malo**, **Lee Roy Parnell**, and **Dean Dillon**. Shows will be at 7:30 and 10:30 p.m.

ON THE RECORD: **Earl Thomas Conley** has returned to recording. His "Perpetual Emotion" album on Intersound is set for release April 28. Also at Intersound, **Teddy Gentry** is producing an album for former **Alabama** touring group member **Tim Briggs**. That set is due March 31.

Merle Haggard's lead guitarist, **Redd Volkaert**, has a solo album due March 17 on HighTone Records. The set is called "Telewacker," after his 1953 Fender Telecaster.

Russia's Bluegrass Pioneers Bring Their 'Story' To America

■ BY JIM BESSMAN

NEW YORK—Hailed as Russia's top country band, Kukuruza, which has graced the Grand Ole Opry stage in Nashville and extensively toured the U.S., is returning to domestic retail via the Gadfly Records album "Endless Story."

The March 24 release—Kukuruza's first here since "Crossing Borders" for Sugar Hill in 1993—commemorates the bluegrass band's 10th anniversary, which it celebrated in 1996. Self-released in Russia that year, the album offers new material and a retrospective of the band's previous five releases. The album includes covers of Willie Nelson's "Crazy," Paul Anka's "It Doesn't Matter Any More," Leonard Cohen's "Bird On A Wire," and Trisha Yearwood's hit "That's What I Like About You."

Also included on "Endless Story" are versions of Russian traditional and jazz fare by Kukuruza, whose name is the Russian word for corn.

"I don't think of them as country or bluegrass or Russian or traditional, but a unique juxtaposition of styles," says Mitch Cantor, president of the DNA-distributed Vermont indie label Gadfly. "They go seamlessly from one style to the next, and it sounds different—but at the same time it's Kukuruza."

Always on the lookout for "unique and offbeat projects," Cantor says he had heard parts of Kukuruza's last two albums as well as a performance on the "Mountain Stage" public radio program.

"The interesting thing," notes "Mountain Stage" house band guitarist Michael Lipton, "is that Russians in general want to be like

Americans. But in bluegrass, as in everything else over there, they miss a couple things which makes what they do more interesting. In Kukuruza's case, what they add to the proficiency of American bluegrass is an incredibly deep emotion which has been there for thousands of years and makes the band really special."

Lipton, who also played with Kukuruza at its massive 10th

(Continued on page 34)

COUNTRY ★★★★★★★★★★ CORNER™

by Wade Jessen

SOMETHING TO BRAG ABOUT: Following a Feb. 6 performance on "The Tonight Show With Jay Leno," **Martina McBride** collects our Greatest Gainer purse on Top Country Albums for "Evolution," which has an increase of approximately 3,000 scans. That title rises 6-5 on the country chart and 55-52 on The Billboard 200, and **Ron Howie**, VP of sales at Nashville's RCA Label Group, says there's more to this story than McBride's shot on the **Leno** show. "This is a combination of the huge impact 'A Broken Wing' has made at radio, not to mention the timing of [releasing] the follow-up track. We segued very quickly into 'Valentine,' and we're sitting side-by-side at Nos. 27 and 28 with those songs. Cumulatively, we got 4,669 spins this week on those songs." "Valentine," with **Jim Brickman**, and "A Broken Wing" collected a combined 40 million audience impressions at country radio, and with a 899-spin increase, "Valentine" shows the largest airplay gain of any title on Hot Country Singles & Tracks for a second consecutive week, rising 19-18 on Top Country Singles Sales.

Although "Evolution" moves 24,000 units, McBride's career-high sales were rung during Christmas week '97, when that set scanned more than 44,000 units.

BEAN BLOSSOM TIME: **Ricky Skaggs** is celebrating his most successful album in nearly a decade, as "Bluegrass Rules!" (Rounder) swipes Pacesetter honors with a 50% sales hike, rising 55-45 on Top Country Albums. Skaggs' new package is a collection of reworked bluegrass classics, and he performed two of those songs on TNN's "Prime Time Country" Feb. 5.

BORN TO BOOGIE: As of last spring, Hot Country Singles & Tracks hadn't seen a six-week No. 1 in nearly 20 years, but **Tim McGraw (With Faith Hill)** broke that dry spell when "It's Your Love" (Curb) held that slot for a half-dozen consecutive weeks beginning in the June 7, 1997, issue. This issue, despite a 205-spin decline, McGraw wears that crown for a second time as "Just To See You Smile" takes a sixth week atop our airplay list. With spins detected at each of our 164 monitored stations, "Just To See You Smile" stacked up 5,876 plays, 271 spins ahead of the No. 2 title, **Anita Cochran** and **Steve Wariner's** "What If I Said" (Warner Bros.), which shows an increase of 264 detections. That track is airing on 163 stations, while the No. 3 title, **Lila McCann's** "I Wanna Fall In Love" (Asylum), increases by only 36 plays but is detected at 164 stations, making next issue's No. 1 vigil a hit more intense than usual.

"Just To See You Smile" is the third release from McGraw's "Everywhere" set, which scans 21,000 units to hold at No. 7 on Top Country Albums.

CHUG-A-LUG: **Dean Miller's** "Wake Up And Smell The Whiskey" takes Hot Shot Debut ribbons at No. 61 on Hot Country Singles & Tracks with airplay at 53 monitored stations. New airplay (more than six spins) is detected at KHEY El Paso, Texas; KMDL Lafayette, La.; KTTS Springfield, Mo.; KUZZ Bakersfield, Calif.; WBBS Syracuse, N.Y.; and WHYL Harrisburg, Pa.

"Wake Up And Smell The Whiskey" is the third single from Miller's self-titled set, released in August '97, and Capitol Nashville VP of sales **Bill Kennedy** says he's hoping this track will spur the album into visibility on Billboard's sales charts. "The only analogy I can think of is what's happening with the **Anita Cochran** album, and we certainly hope this song will make that same kind of difference."

MOORER COULD HITCH RIDE ON 'HORSE'

(Continued from preceding page)

will be released separately on Disney's Hollywood label.

Nelson says her responsibility is to serve the filmmaker's vision, yet be mindful of creating a record that will do well in the marketplace. She says they've accomplished those goals, and Bissell agrees. "There are a lot of songs that are very in tune with the story," Bissell says. "It's not just 'Here's a bunch of western songs.' The songs fit in with the feeling of the film."

The first single is Moorer's "A Soft Place To Fall," and it will be released March 17. "I sent a tape to John Bissell, Kathy Nelson, and Patrick Markey," Brown says. "They heard her voice and went crazy for it and put her in the film."

The project is giving Moorer's career a boost. "With Allison Moorer performing and being on camera in the film, a label couldn't ask for a better way to launch a new artist," says Hinton. " 'A Soft Place To Fall' not only helps set up the soundtrack, I think it's going to be the cornerstone to launch a very important career."

Moorer co-wrote the song with Gwil Owen and performs the tune in a barn-dance scene in the movie. "I'm amazed," she says. "Nobody gets this kind of opportunity. You couldn't dream this up. It's such an honor for me to be involved."

Edwards, an artist on the Colorado Springs, Colo.-based Western Jubilee Recording Co. roster, also performs in the film. "Don's part in the film has kept growing," says Bissell, adding that Redford and all involved in the movie have been impressed with Edwards' acting and singing talents.

MCA Nashville VP of sales and marketing Dave Weigand says in marketing the soundtrack, the label plans to explore synergies with the film. "We're going to partner with Disney on a massive consumer advertising campaign," he says. "They'll be promoting the movie, and we are going to try to piggyback on a lot of their advertising to promote the soundtrack. As they are promoting the film, we can promote the soundtrack."

Weigand says MCA plans to market the release to the mainstream country audience, as well as to western music aficionados. "We are also exploring different opportunities with accounts like Barnes & Noble, Borders, Media Play, and others that sell books. We are going to try to tie in with the book," he says. Weigand says the label may premiere the album with a guitar pull showcase featuring some of the artists on the project. "We are targeting this tentatively for March 17," he says.

According to Weigand, in-store airplay will be a key element in the marketing campaign to get consumers familiar with the music. "We are going to make sure we have price and positioning and that it's available, especially around the release of the movie. We are also looking at doing some movie screenings tying in with both radio and retail."

He says that the label is in discussion with several theater chains about marketing the project to moviegoing audiences and that it is going to partner with Disney on its advertising. "We are looking at targeting the movie trailers," Weigand says. "We are also looking at tags on their print and TV ads . . . There's also a great opportunity for us to promote this soundtrack when the home video release comes out. We'll be tying into that."

Tom Demalon, music buyer for Tower Nasbville, says it's hard to predict how the soundtrack will do. "Soundtracks are real hit and miss," Demalon says. "I hate ordering those, because for every 10 of those that come out, nine of them do nothing or are mediocre sellers, and the 10th one hits. And it doesn't always correlate to how well the movie does either."

Soundtrack Weighted Toward Western-Influenced Music

Following are the songs on "The Horse Whisperer" soundtrack:

1. "Cattle Call," Dwight Yoakam.
2. "A Soft Place To Fall," Allison Moorer.
3. "South Wind Of Summer," Hill Country Flatlanders.
4. "Still I Long For Your Kiss," Lucinda Williams.
5. "Dream River," the Mavericks.
6. "Slow Surprise," Emmylou Harris.
7. "Big Ball's In Cowtown," Don Walser.
8. "Leaving Train," Gillian Welch.
9. "Cowboy Love Song," Don Edwards.
10. "Me And The Eagle," Steve Earle.
11. "Whispering Pines," Iris DeMent.
12. "Red River Valley," George Strait.

MCA Nashville president Tony Brown says that putting together the MCA soundtrack was very much a democratic process, with everyone contributing their ideas. "John Bissell and Patrick Markey work with [Robert] Redford, and they had an idea of what they wanted the soundtrack to be like. They wanted me to get Joe Ely to put the Flatlanders back together, and Kathy [Nelson] knew that I knew Joe.

"I met with Kathy, Patrick, John, and Redford in Montana," Brown continues. "They had certain artists they wanted, like Dwight Yoakam, Emmylou Harris, Don Edwards, the Flatlanders, and then I suggested Lucinda Williams, Steve Earle, Gillian Welch, and George Strait.

"When you make a record like this, you can slant it totally toward the hip angle or you can make it totally mainstream. We wanted to make it a little hit of western music, which is what Don Edwards and Don Walser are—real legitimate western music. Then we wanted to show how western music has influenced country music and folk music. That's why we tied in Strait from the mainstream world; Dwight, who straddles both the mainstream and folk/rock world; and then bring in Gillian, Lucinda, and the Mavericks and showed how western music has influenced all kinds of country-styled music."

Brown says the movie features a mixture of old standards like Strait's version of "Red River Valley" and Yoakam's "Cattle Call" and songs that were written specifically for the film, such as the Flatlanders and Welch cuts.

DEBORAH EVANS PRICE

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

68 **ALL THAT MATTERS ANYMORE** (Songs Of PolyGram Int'l, BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP) HL
30 **ANGEL IN MY EYES** (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM
62 **ANOTHEH SIDE** (Travelin' Zoo, ASCAP)
65 **BACK IN THE SADDLE** (August Wind, BMI/Longitude, BMI/Great Broad, BMI/The Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
53 **BETTER THAN IT USED TO BE** (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL
33 **BETWEEN THE DEVIL AND ME** (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
52 **BROKEN ROAD** (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
28 **A BROKEN WING** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
29 **BYE, BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL
12 **A CHANCE** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
56 **CHEATIN' ON HER HEART** (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDH, ASCAP) HL/WBM
38 **CLOSER TO HEAVEN** (Careers-BMG, BMI) HL
20 **COME SOME RAINY DAY** (Red Brazos, BMI/Kidbilly, BMI/Salzillo, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
54 **CONNECTED AT THE HEART** (Acuff-Rose, BMI) WBM
16 **THE DAY THAT SHE LEFT TULSA (IH A CHEVY)** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
75 **DID I SHAVE MY LEGS FOR THIS?** (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
0 **DON'T BE STUPID (YOU KNOW I LOVE YOU)** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
37 **DREAM WALKIN'** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
72 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
15 **HE'S GOT YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
23 **A HOUSE WITH NO CURTAINS** (WB, ASCAP/Sony/ATV Tunes, ASCAP/Mill Village, ASCAP) HL/WBM
18 **I CAN LOVE YOU BETTER** (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
71 **I DON'T WANT HO PART OF IT** (Careers-BMG, BMI/Breaker Maker, BMI/Island Bound, ASCAP/Famous, ASCAP)
19 **IF I HEVER STOP LOVING YOU** (Acuff-Rose, BMI) WBM
31 **IF YOU CAN'T BE GOOD (BE GOOD AT IT)** (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
5 **IMAGINE THAT** (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
47 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)
39 **I'M SO HAPPY I CAN'T STOP CRYING** (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
42 **IT'S HOT OVER** (Songs Of PolyGram Int'l, BMI) HL
57 **IT WOULD BE YOU** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
3 **I WANNA FALL IN LOVE** (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
50 **JUST ANOTHER HEARTACHE** (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM
22 **JUST BETWEEN YOU AND ME** (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL
38 **JUST DON'T WAIT AROUND TIL SHE'S LEAVIN'** (Old Desperados, ASCAP/N2 D, ASCAP)
1 **JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
44 **LEAVING OCTOBER** (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
10 **LITTLE HED RODEO** (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
25 **LONELY WON'T LEAVE ME ALONE** (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
34 **LONGNECK BOTTLE** (Steve Wanner, BMI/P S D Limited, ASCAP/Songs Of Peer, ASCAP) HL
0 **LOVE OF MY LIFE** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
29 **THE NOTE** (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
11 **NOTHIN' BUT THE TAILLIGHTS** (Blackened, BMI/Steve Wanner BMI) WBM
74 **OF COURSE I'M ALRIGHT** (Sony/ATV Tree, BMI/Salzillo, BMI/Kidbilly, BMI) HL
73 **ONE NIGHT** (Polygram Int'l, ASCAP/P S D Limited, ASCAP) HL
14 **ONE OF THOSE NIGHTS TONIGHT** (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI/WB, ASCAP) HL
17 **ONE SMALL MIRACLE** (Sony/ATV Songs, BMI/Mr Bubba, BMI/Steve Wanner, BMI) HL
13 **ON THE SIDE OF ANGELS** (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
21 **PERFECT LOVE** (Starstruck Angel, BMI/Missouda, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
48 **PUT YOUR HEART INTO IT** (Reynsong, BMI/Bayou Boy, BMI) HL
7 **ROUND ABOUT WAY** (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
46 **SAY WHEN** (Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
67 **SENDING ME ANGELS** (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM
55 **SHAME ABOUT THAT** (Sony/ATV Songs, BMI/Magic Knee, BMI) HL
8 **SHE'S GOHNA MAKE IT** (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
49 **SHE'S GOT THAT LOOK IN HER EYES** (Maypop, BMI) WBM
58 **SOMEBODY WILL** (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM
63 **STEP HIGHT UP** (EMI Blackwood, ASCAP/Song Machine, BMI/Under The Rock, BMI) HL
32 **STILL IN LOVE WITH YOU** (Post Oak, BMI) HL
45 **TAKIN' THE COUNTRY BACK** (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM
60 **THAT DOES IT** (Starstruck Writers Group, ASCAP/Aubne Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL
24 **THEN WHAT** (Wedgewood Avenue, BMI/Arelea, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
64 **THERE'S ONLY YOU** (Acuff-Rose, BMI) WBM
50 **TO BE WITH YOU** (EMI Blackwood, BMI/Rumbelo, BMI/Sony/ATV Songs, BMI/Raul Malo, BMI/Taylor Rose, BMI) HL
36 **TO HAVE YOU BACK AGAIH** (Almo, ASCAP/Amwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
40 **TOO GOOD TO BE TRUE** (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
69 **TWO PINA COLADAS** (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
27 **VALENTINE** (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
61 **WAKE UP AND SMELL THE WHISKEY** (Sony/ATV Tree, BMI/Longitude, BMI/August Wind, BMI/Coyote Moon, BMI)
69 **WHAT A WOMAN KNOWS** (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
2 **WHAT IF I SAID** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
51 **WHAT IF** (Realsongs, ASCAP) WBM
TO **A WOMAN'S TEARS** (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI)
41 **YOU'LL HEVER KNOW** (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
43 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
4 **YOU'VE GOT TO TALK TO ME** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL

Billboard® HOT COUNTRY™ SINGLES & TRACKS

FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	29	JUST TO SEE YOU SMILE (6 weeks at No. 1) B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
2	5	7	16	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	2
3	3	3	22	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	3
4	6	6	17	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	4
4	4	4	12	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
6	2	2	18	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	2
7	9	10	9	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	7
8	11	14	7	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	7	6	15	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	6
10	12	11	11	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	10
11	14	19	15	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	11
12	13	13	20	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	12
13	8	8	20	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	4
14	15	15	16	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	14
15	10	5	19	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
16	19	21	17	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	16
17	16	17	13	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	16
18	18	22	18	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	18
19	20	25	12	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	19
20	17	18	11	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	17
				★★★ AIRPOWER ★★★		
21	21	31	6	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	21
22	22	27	10	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	22
23	30	36	5	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	23
24	27	34	10	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	24
25	36	39	8	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	25
26	33	37	6	BYE, BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	◆ JO DEE MESSINA CURB ALBUM CUT	26
27	37	44	8	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	27
28	25	16	24	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
29	31	32	16	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	29
30	26	12	21	ANGEL IN MY EYES C.PETRICZ (B.DALY,T.MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
31	24	24	19	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	22
32	23	23	14	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
33	28	20	20	BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13106	2
34	32	29	14	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
35	35	26	20	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	2
36	44	51	4	TO HAVE YOU BACK AGAIN E.GORDY,JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	36
37	43	50	4	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	37
38	38	38	15	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
39	39	41	12	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	39
40	42	42	4	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	40
41	41	42	6	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	41
42	34	35	11	IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	39
43	52	58	4	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	40
44	46	41	4	LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	44
45	47	52	6	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	◆ JOHN ANDERSON (V) MERCURY 568796	45
46	48	57	4	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	46
47	57	64	3	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	47
48	56	72	4	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	48
49	67	—	2	SHE'S GOT THAT LOOK IN HER EYES D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA RCA ALBUM CUT	49
50	40	40	13	JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D.SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	39
51	45	33	10	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
52	54	56	6	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	52
53	58	59	5	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THRASHER)	◆ RHETT AKINS (V) DECCA 72036	53
54	69	67	3	CONNECTED AT THE HEART R.CHANCEY,E.SLAY (S.EWING,D.KEES)	RICOCHET COLUMBIA ALBUM CUT	54
55	50	48	7	SHAME ABOUT THAT P.ANDERSON (S.EVANS,J.O'HARA)	SARA EVANS (C) (V) RCA 65324	48
56	61	60	5	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	56
57	64	—	2	IT WOULD BE YOU M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN DECCA ALBUM CUT	57
58	51	53	9	SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	51
59	71	74	3	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	◆ THE MAVERICKS (C) (D) (V) MCA NASHVILLE 72035	59
60	59	46	13	THAT DOES IT C.FARREN,I.J.SELLERS,A.CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	46
				★★★ HOT SHOT DEBUT ★★★		
61	NEW ▶		1	WAKE UP AND SMELL THE WHISKEY G.BROWN (D.MILLER,B.JAMES)	DEAN MILLER CAPITOL NASHVILLE ALBUM CUT	61
62	62	—	2	ANOTHER SIDE M.MILLER,M.MCANALLY (M.A.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT	62
63	66	63	5	STEP RIGHT UP M.BRIGHT,T.SHAPIRO (T.HALLER)	◆ CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
64	49	43	13	THERE'S ONLY YOU C.FARREN (S.EWING,D.KEES)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	43
65	68	—	2	BACK IN THE SADDLE E.GORDY,JR. (M.BERG,S.LYNCH)	◆ MATRACA BERG (V) RISING TIDE 65409	65
66	73	—	2	ALL THAT MATTERS ANYMORE L.PARNELL,THE HOT LINKS (L.R.PARNELL,G.NICHOLSON)	LEE ROY PARNELL ARISTA NASHVILLE ALBUM CUT	66
67	65	65	7	SENDING ME ANGELS G.NICHOLSON,E.GORDY,JR.,D.MCCLINTON (J.WILLIAMS,F.MILLER)	◆ DELBERT MCCLINTON (V) CURB 56050/RISING TIDE	65
68	53	45	16	WHAT A WOMAN KNOWS T.BROWN,E.GORDY,JR. (K.TYLER,D.CHILD,G.BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	45
69	74	73	10	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
70	NEW ▶		1	A WOMAN'S TEARS G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	MATT KING ATLANTIC ALBUM CUT	70
71	RE-ENTRY		2	I DON'T WANT NO PART OF IT C.HOWARD,M.T.BARNES (K.FOLLESE,M.T.BARNES)	SMOKIN' ARMADILLOS CURB ALBUM CUT/MCG	71
72	RE-ENTRY		6	FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
73	63	61	6	ONE NIGHT E.GORDY,JR.,S.FISHELL (L.STOREY,R.CARNES,J.CARNES)	◆ JC JONES (C) (D) (V) RISING TIDE 56054	61
74	RE-ENTRY		19	OF COURSE I'M ALRIGHT D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	22
75	RE-ENTRY		16	DID I SHAVE MY LEGS FOR THIS? C.FARREN (D.CARTER,R.HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	ARTIST
				★★★ No. 1 ★★★	
1	1	1	36	HOW DO I LIVE ▲ CURB 73022 (29 weeks at No. 1)	LEANN RIMES
2	2	17	3	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
3	3	2	13	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
4	4	3	12	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
5	5	4	11	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
6	7	15	3	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
7	6	5	11	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
8	8	9	10	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
9	9	8	4	THEN WHAT GIANT 17262/WARNER BROS.	CLAY WALKER
10	16	24	15	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
11	11	10	9	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
12	10	7	24	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
13	13	6	20	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
14	14	11	41	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
15	12	12	13	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
16	15	13	17	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
17	NEW ▶		1	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
18	19	20	22	A BROKEN WING/VALENTINE RCA 64963/RLG	MARTINA MCBRIDE
19	17	14	20	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
20	21	22	5	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
21	18	16	15	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
22	20	18	18	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
23	23	23	88	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
24	NEW ▶		1	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
25	22	19	20	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA

Records with the greatest sales gains this week. ●Recording Industry Assn. of America certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

GARTH BROOKS

CRS-29 KEYNOTE

JOINED BY LON HELTON CENTERSTAGE

COUNTRY RADIO SEMINAR agenda highlights include...

- Managing Through Consolidation
- Radio Group Heads
- "Pay for Play" and other issues
- Pioneering Country Radio Sales Research
- Stephen Covey's Leadership Center

Plus...

- All new trade show
- New Faces, Super Faces
- Great Showcases
- 3 artist taping sessions
- Al Ries is Friday's Keynote

CRS29

FEBRUARY 25-28

Register today at www.crb.org, or call 615-327-4487.

RUSSIA'S BLUEGRASS PIONEERS

(Continued from page 31)

anniversary celebration at Moscow's prestigious Russia Concert Hall, particularly cites the group's lead singer, Irina Surina. "She's incredible, with a typically Russian beauty and allure that exudes sex but is also non-threatening," he says. "She has a classic voice, but everyone in the band is schooled and all are great technically. Misha [guitarist Michael Venikov] is world-class and as good as most Nashville players."

The other group members are fiddler/vocalist Sergei Mosolov, upright bassist Alexei Aboltynsh, drummer Dmitri Krichevsky, and George Palmov, who plays mandolin and harmonica and sings.

KUKURUZA

"It's not real American bluegrass, but acoustic music that is very close to it and country-folk and electric country," says Palmov. "Usually [bluegrass] bands in Russia play some mix—not like in the States, where they play only bluegrass."

Palmov says the band learned the genre in the late '70s and early '80s through bluegrass tapes, albums, and songbooks. He says another educational source was "our fantasy," because at the time the band didn't have any resources to learn how to play a five-string banjo or to learn about unusual instruments like the dobro.

The band has since evolved into the more eclectic mix of material and stylings represented in "Endless Story." Palmov says that in addition to the previously noted covers, the band's new recordings also include "Old Cabby's Song," a famous tune from '20s Soviet jazz pioneer Utesov (in whose orchestra Palmov's father played violin), and the traditional Russian party singalong "Hey Freezing Frost. . ."

To capitalize on Kukuruza's Russian identity in America, Cantor is looking at special promotional opportunities at the publications and radio programs that cater to the Euro-Russian ethnic audience also served by Gadfly's two Karelian Folk Music Ensemble albums. In early March, the label will service the album to folk and bluegrass radio venues. It will also seek campaigns with retail listening posts and co-op advertising, in addition to regular advertising in publications like "Dirty Linen" and "Performing Songwriter."

SURINA

"It's going to be a challenge," says Cantor, "so the most important thing is to get people aware. We know the band has fans from their previous releases. And fans of the different music styles they represent are always looking for twists and turns on those styles—like bluegrass fans who stretch their limits with Béla Fleck & the Flecktones. So they have a small head start. Already through a few Internet mentions, I'm getting a lot of E-mails and DJ inquiries, despite the fact that they haven't had an album here in five years. So I know there's a base."

One problem for Gadfly and Kukuruza is that the band has no U.S. tour plans. Kukuruza had previously been booked by Nashville bluegrass promoter Keith Case but is now booker-less.

"They're awesome, and we had a blast both in terms of success with the dates and in personally connecting with the band—who are wonderful to work with," says Case, who set up three Kukuruza U.S. tours. "But it was very hard bringing so many people from overseas and supporting them on the road with expensive motor homes on the long runs they did here. But they thrilled audiences everywhere."

Cantor agrees that travel costs are "a big hurdle" but hopes that "Endless Story" and its airplay will spur interest in getting a few major shows to anchor a summer tour, thus furthering the band's opportunities for trade and media exposure. Lipton even suggests that a high-paying appearance at Russian comic Yakov Smirnov's club in Branson, Mo., might help subsidize a U.S. tour.

"Irina makes her own clothes, and it's like a variety show with costume changes!" notes Lipton of Kukuruza's potential in Branson.

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Billboard TOP COUNTRY ALBUMS™

FEBRUARY 21, 1998

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	14	**SHANIA TWAIN** ▲[1] MERCURY 536003 (10.98 EQ/16.98) 5 weeks at No. 1	COME ON OVER	1
2	2	1	22	**LEANN RIMES** ▲[5] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	3	11	**GARTH BROOKS** ▲[3] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
4	4	4	21	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
				★★★ Greatest Gainer ★★★		
(5)	6	8	24	**MARTINA MCBRIDE** ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	5
6	5	6	24	**TRISHA YEARWOOD** ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
7	7	5	36	**TIM MCGRAW** ▲[2] CURB 77836 (10.98/16.98)	EVERYWHERE	1
9	9	7	10	**SAMMY KERSHAW** ● MERCURY 53631* (10.98 EQ/17.98)	LABOR OF LOVE	7
9	10	9	83	**LEANN RIMES** ▲[3] CURB 77821 (10.98/15.98)	BLUE	7
10	11	10	11	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	9	—	2	**WADE HAYES** COLUMBIA 68037/SONY (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	9
12	10	10	42	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	7
11	11	11	75	**DEANA CARTER** ▲[1] CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
14	10	23	28	**CLINT BLACK** ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
10	10	—	2	**DIXIE CHICKS** MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	15
(16)	15	15	34	**LILA MCCANN** ASYLUM 62042/EEG HS	LILA	4
11	11	12	24	**COLLIN RAYE** ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
10	10	10	67	**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	7
(19)	10	10	10	**TRACE ADKINS** CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
20	19	11	20	**BRYAN WHITE** ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
21	20	19	52	**LEANN RIMES** ▲[2] CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	4
(22)	10	22	44	**CLAY WALKER** ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
23	10	10	10	**WYNONNA** ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	7
24	10	21	30	**MICHAEL PETERSON** REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
(25)	26	20	10	**ANITA COCHRAN** WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	15
26	25	10	20	**THE KINLEYS** EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
(27)	10	26	10	**MINDY MCCREADY** BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	17
28	10	10	10	**LEE ANN WOMACK** ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
29	20	20	11	**JOHN DENVER** RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
30	30	32	30	**KENNY CHESNEY** BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
31	26	26	20	**DIAMOND RIO** ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	4
31	32	35	10	**NEAL MCCOY** ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
33	31	26	33	**TOBY KEITH** MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	7
34	33	29	11	**DELBERT MCCLINTON** CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	16
35	34	28	19	**PATTY LOVELESS** EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
36	41	39	65	**TRACE ADKINS** ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
37	37	36	35	**NEAL MCCOY** ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
38	38	34	16	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
39	39	31	27	**JOHN DENVER** LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
40	43	41	72	**CLINT BLACK** ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
41	36	33	4	**RHETT AKINS** DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
42	40	40	3	**MILA MASON** ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	40
43	42	37	36	**PAM TILLIS** ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
44	45	43	40	**ROY D. MERCER** CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43
				★★★ Pacesetter ★★★		
(45)	55	56	12	**RICKY SKAGGS** ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
46	47	46	36	**ROY D. MERCER** CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	46
47	44	44	69	**KEVIN SHARP** ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
46	46	45	66	**REBA MCENTIRE** ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
49	48	42	22	**CHELY WRIGHT** MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
50	49	50	43	**SAWYER BROWN** CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
51	50	47	26	**LORRIE MORGAN** BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
52	51	48	20	**MARK CHESNUTT** DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
53	52	49	28	**BLACKHAWK** ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
54	53	51	18	**VARIOUS ARTISTS** SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
55	59	53	93	**MINDY MCCREADY** ▲ 6NA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
56	54	52	34	**LONESTAR** BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
57	56	54	56	**BILL ENGVALL** ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
58	57	62	44	**ALABAMA** ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
59	58	55	13	**JOHN DENVER** RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
60	61	57	44	**WYNONNA** CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
61	60	60	76	**TRAVIS TRITT** ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
62	62	61	46	**ALISON KRAUSS & UNION STATION** ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
63	64	63	98	**BRYAN WHITE** ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
64	67	64	32	**CHRIS LEDOUX** CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
65	63	65	77	**ALABAMA** RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
66	65	67	94	**GEORGE STRAIT** ▲[7] MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
(67)	RE-ENTRY		7	**MATRACA BERG** RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	64
68	70	68	95	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
69	69	58	29	**SHERRIE AUSTIN** ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
70	68	70	60	**MARK CHESNUTT** ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
71	71	66	78	**TY HERNDON** ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
72	73	72	35	**AARON TIPPIN** RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
73	74	73	46	**TRACY LAWRENCE** ● ATLANTIC 82585/AG (10.98/16.98)	THE COAST IS CLEAR	4
(74)	RE-ENTRY		67	**SAMMY KERSHAW** ● MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17
(75)	RE-ENTRY		75	**KENNY CHESNEY** ● BNA 66908/RLG (10.98/15.98) HS	ME AND YOU	9

(◯) Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
5	5	**ALAN JACKSON** ▲[3] ARISTA NASHVILLE 18801 (10.98/16.98) 8 weeks at No. 1	THE GREATEST HITS COLLECTION	120
5	5	**SHANIA TWAIN** ▲[10] MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	157
5	5	**PATSY CLINE** ▲[7] MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	568
4	5	**GARTH BROOKS** ▲[13] CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	358
5	5	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	426
5	7	**HANK WILLIAMS, JR.** ▲ CURB 77638* (6.98/9.98)	GREATEST HITS, VOL. 1	193
5	5	**TIM MCGRAW** ▲[3] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	203
5	5	**JOHN DENVER** ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	17
9	5	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	183
10	10	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	164
11	11	**GEORGE STRAIT** ▲[5] MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	281
12	13	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	519
13	12	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	121
14	14	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	173
15	17	**GEORGE STRAIT** ▲[7] MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	597
15	18	**VINCE GILL** ▲[3] MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	188
15	15	**GARTH BROOKS** ▲[7] CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	358
15	15	**REBA MCENTIRE** ▲[4] MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	223
15	21	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	351
21	15	**JOHN DENVER** ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	34
21	20	**ALABAMA** ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	167
22	—	**GEORGE STRAIT** ▲[3] MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	118
23	21	**GARTH BROOKS** ▲[11] CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	206
24	—	**ROY ORBISON** COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	23
25	24	**VINCE GILL** ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	110

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas

by John Lannert

U2'S 'SPECIAL' ADVENTURE: There was trauma, then triumph, for **U2** as the Irish rock superstars swung through Rio de Janeiro and São Paulo, Brazil, as part of their PopMart tour. Undoubtedly, the Brazilian leg of the band's worldwide jaunt will be remembered for many years to come.

Things got off to a most rocky start in Rio. Even before the show there, concert promoter **Franco Bruni**, who had never promoted a big-name music show before, was having problems negotiating concert-related services, such as security and transit, with Rio's city government.

Rio's city fathers denied Bruni usage of Maracanã Stadium for the concert. Maracanã had been announced as the concert locale.

U2 nearly canceled the Rio date but finally accepted the new site—Jacarepaguá, a racetrack where Indy car races take place.

The band's problems were not over, however. The logistics of the Rio performance Jan. 27 were abysmal. There was no plan to organize the flow of vehicles to and from the racetrack, which resulted in a traffic jam so huge that approximately 10,000 of the 95,000 persons who reportedly had purchased tickets were unable to reach the venue.

Lines to the entrance of the site were so long that many people spent the whole concert waiting to get in. Inside the venue, the lighting was poor, the toilets filthy, and the trash bins nonexistent.

Nonetheless, most people able to catch the performance commented that U2 put on a great set.

The morning following the concert, Bruni and Rio's municipal officials accused each other of causing the chaos surrounding the show. U2 front man **Bono** issued a public apology, adding that he hoped the São Paulo shows would be better.

Bono's wishes came true. The sellout concerts Jan. 30-31 at São Paulo's Morumbi Stadium were well-organized and well-received. The steady hand of Bruni's partner in São Paulo, veteran promoter **César Castanho**, helped smooth the proceedings. Castanho handled negotiations with São Paulo's local government.

Most of the estimated 180,000 people on hand for the São Paulo shows sang along with the group, whose members were visibly pleased with the audience's enthusiasm. Tickets for the Rio and São Paulo shows averaged $55 each.

"This was a very special week, one I certainly will not forget," said Bono in an interview with MTV Brasil, one of the sponsors of the concerts. While again apologizing for the show in Rio, Bono noted that he wanted to launch U2's next tour in Brazil at Maracanã.

CONFERENCE UPDATE: As activities surrounding Billboard's ninth annual International Latin Music Conference pick up steam, several prominent industryites have been confirmed for panels.

Following is a list of executives slated to participate in the panels.

"Inside The Studio": **Charles Dye**, studio manager of the Gentleman's Club.

"Where's The Talento?": **Oscar Llord**, VP/GM of Sony Discos.

"Scanning The Benefits": **David Massry**, president of Ritmo Latino; **Fernando Ramos**, GM of Casa De Los Tapes; **Mike Shalett**, COO of SoundScan; and **Geoff Mayfield**, director of charts for Billboard.

(Continued on page 40)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	2	7	5	CELINE OION 550 MUSIC/EPIC/SONY (1 week at No. 1)	◆ MY HEART WILL GO ON W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)
2	5	—	2	RICKY MARTIN SONY DISCOS/SONY	◆ VUELVE R.ROSA,K.C.PORTER (F.DE VITA)
3	9	10	5	ALEJANDRO SANZ WEA LATINA	◆ CORAZON PARTIO E.AUFFINENGO,M.A.ARENAS (A.SANZ)
4	8	8	5	INDIA RMM	◆ MI MAYOR VENGANZA I.INFANTE (R.BARRERA)
5	6	11	4	OLGA TANON WEA LATINA	EL FRIO OE TU AOIOS O.TANON (Y.MONROUZEAU)
6	7	5	16	ANA GABRIEL SONY DISCOS/SONY	◆ A PESAR OE TOOOS A.GABRIEL (A.GABRIEL)
7	12	14	5	JUAN GABRIEL ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
8	3	8	10	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
6	3	6	23	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
10	10	18	3	MARC ANTHONY RMM	SI TE VAS A.PENA,M.ANTHONY (P.FERNANDEZ)
13	10	3	10	ENRIQUE IGLESIAS FONOVISA	LLUVIA CAE R.PEREZ-BOTIJA (E.IGLESIAS,R.PEREZ-BOTIJA)
12	14	18	6	MARCO ANTONIO SOLIS FONOVISA	ME VAS A HACER LLORAR M.A.SOLIS (M.A.SOLIS)
13	10	8	10	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI,S.RIERA IBANEZ)
18	10	18	14	CRISTIAN ARIOLA/BMG	◆ LO MEJOR DE MI R.PEREZ (R.PEREZ)
15	20	—	2	VICTOR MANUELLE SONY DISCOS/SONY	EL AGUILA NOT LISTED (PUBLIC DOMAIN)
18	17	13	6	LOS TIGRES DEL NORTE FONOVISA	CON QUE DERECHO E.HERNANDEZ,LOS TIGRES DEL NORTE [illegible]
				★ ★ ★ GREATEST GAINER ★ ★ ★	
17	35	—	2	MANA WEA LATINA	COMO DUELES EN LOS LABIOS FHER,A.GONZALEZ (FHER)
10	24	32	3	LOS TUCANES OE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G.FELIX (M.QUINTERO LARA)
19	26	37	3	DOMINGO QUINONES RMM	SI PUDIERA VOLVER A VERTE C.SOTO,D.QUINONES (R.MONCLOVA)
20	21	29	4	GRUPO LIMITE POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
21	16	38	12	BANDA ARKANGEL R-15 LUNA/FONOVISA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
22	31	17	3	DAYANARA TROPIX	JERIGONZA E.REYES (DAYANARA,E.REYES,M.D.LURDES)
23	13	9	11	CRISTIAN ARIOLA/BMG	◆ SI TU ME AMARAS R.PEREZ (R.PEREZ)
24	RE-ENTRY		23	LUIS MIGUEL WEA LATINA	◆ POR OEBAJO OE LA MESA L.MIGUEL (A.MANZANERO)
25	29	—	2	GISSELLE FEATURING SERGIO VARGAS RCA/BMG	PERDONAME, OLVIDALO B.CEPEDA (J.GABRIEL)
26	18	15	13	PEDRO FERNANOEZ POLYGRAM LATINO	OESPACITO H.PATRON (J.A.JIMENEZ)
27	23	20	6	JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS/SONY	NO ME QUIERAS TANTO H.MASELLI,J.NAVARRO (R.HERNANDEZ)
28	NEW ▶		1	ALEJANDRO FERNANOEZ SONY DISCOS/SONY	NO SE OLVIDAR E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
29	28	22	9	OINASTIA NORTENA FONOVISA	ACABO OE ENTERARME J.R.ESPARZA (M.RUIZ)
30	33	33	18	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J.CARRILLO [illegible]
31	40	—	2	RICARDO MONTANER WEA LATINA	PARA LLORAR P.CASSANO (P.CASSANO,R.MONTANER)
32	37	—	2	LUCERO UNIVERSAL LATINO	CORAZON LASTIMADO R.FUENTES (R.FUENTES,I.LEGNOR [illegible])
33	32	—	2	LOS RIELEROS DEL NORTE FONOVISA	AVENTURA PASADA NOT LISTED (M.QUINTERO LARA)
34	NEW ▶		1	RADIO PIRATA FONOVISA	TODAVIA R.GANDIA (R.GANDIA)
35	25	26	20	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P.RAMIREZ (T.BELLO)
36	NEW ▶		1	EROS RAMAZZOTTI FEAT. TINA TURNER DDD/BMG	COSAS DE LA VIDA P.CASSANO,E.RAMAZZOTTI,C.VALLI (E.RAMAZZOTTI,A.COGLIATI)
37	NEW ▶		1	GRUPO MANIA SONY DISCOS/SONY	QUE LOCO NOT LISTED (NOT LISTED)
38	22	21	21	LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)
39	39	—	14	BOBBY PULIOO EMI LATIN	◆ LE PEOIRE NOT LISTED (M.MUNOZ)
40	NEW ▶		1	BANOA LA COSTENA FONOVISA	AVIENTAME BANDA LA COSTENA [illegible]

POP — 25 STATIONS

1 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...
2 RICKY MARTIN SONY DISCOS/SONY VUELVE
3 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO
4 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL...
5 DAYANARA TROPIX JERIGONZA
6 CRISTIAN ARIOLA/BMG LO MEJOR DE MI
7 MANA WEA LATINA COMO DUELES EN LOS LABIOS
8 LUIS MIGUEL WEA LATINA CONTIGO
9 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA
10 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS
11 JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS SONY DISCOS/SONY NO ME...
12 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...
13 RICARDO MONTANER WEA LATINA PARA LLORAR
14 MARC ANTHONY RMM SI TE VAS
15 ENRIQUE IGLESIAS FONOVISA LLUVIA CAE

TROPICAL/SALSA — 23 STATIONS

1 INDIA RMM MI MAYOR VENGANZA
2 OLGA TANON WEA LATINA EL FRIO DE TU ADIOS
3 CELINE DION 550 MUSIC/EPIC/SONY MY HEART...
4 MARC ANTHONY RMM SI TE VAS
5 RICKY MARTIN SONY DISCOS/SONY VUELVE
6 VICTOR MANUELLE SONY DISCOS/SONY EL AGUILA
7 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO
8 DOMINGO QUINONES RMM SI PUDIERA VOLVER A
9 GISSELLE FEAT. SERGIO VARGAS RCA/BMG PERDONAME, OLVIDALO
10 DAYANARA TROPIX JERIGONZA
11 GRUPO MANIA SONY DISCOS/SONY QUE LOCO
12 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NO SE...
13 LA MAKINA J&N/SONY NADIE SE MUERE
14 RADIO PIRATA FONOVISA TODAVIA
15 GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y TE

REGIONAL MEXICAN — 70 STATIONS

1 MARCO ANTONIO SOLIS FONOVISA ME VAS A HACER...
2 LOS TIGRES DEL NORTE FONOVISA CON QUE...
3 LOS TUCANES DE TIJUANA EMI LATIN HACEMOS...
4 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS
5 BANDA ARKANGEL R-15 LUNA/FONOVISA VOY A...
6 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
7 DINASTIA NORTENA PLATINO/FONOVISA ACABO DE...
8 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
9 LOS RIELEROS DEL NORTE FONOVISA AVENTURA PASADA
10 JUAN GABRIEL ARIOLA/BMG ASI FUE
11 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
12 BOBBY PULIDO EMI LATIN LE PEDIRE
13 BANDA LA COSTENA FONOVISA AVIENTAME
14 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO
15 INTOCABLE EMI LATIN DONDE ESTAS?

◯ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

BMG Felicita a
CRISTIAN
LO MEJOR DE MI
Nominado al GRAMMY 1997
BEST LATIN POP PERFORMANCE

BMG Felicita a

LOS FABULOSOS CADILLACS

"THE FUTURE OF ROCK'N ROLL"
Spin

"THE BIGGEST ROCK EN ESPAÑOL BAND"
Newsweek

"A LANDMARK RECORD DESIGNED TO SMASH BORDERS"
Rolling Stone

Nominado al GRAMMY 1997

BEST LATIN ROCK • ALTERNATIVE PERFORMANCE

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Felicita a

Aterciopelados

Por primera vez

un grupo colombiano

nominado al Grammy

Best Latin Rock/Alternative Perfomance

Diseño: Carlos Lemoine

NOTAS

(Continued from page 36)

The conference is scheduled to take place April 5-7 at the Biscayne Bay Marriott in Miami.

FHER SIGNS ON: **Maná** member **Alex González**, who is scheduled to deliver the keynote address April 6 at Billboard's Latin Music Conference, will be joined by the band's emotive front man/songwriter **Fher**. The two will discuss how the group made it as s Latin rock act and why their music has such great appeal.

BICOASTAL SOUL: Like beach music, its musical cousin from the Southeastern Atlantic seaboard, Chicano soul is at its essence an offshoot of heartfelt soul music imbued with a healthy dollop of nostalgic and often misty-eyed romance.

And like beach music, Chicano soul is less a clearly defined musical genre than an open-minded attitude that has embraced many R&B songs and artists popular only in specific markets. **General Johnson** of '70s soul/funk act **Chairmen Of The Board** is a hero of beach music. Likewise, **Brenton Wood** is still a virtual superstar in East Los Angeles, where '60s soul and R&B-drenched '50s ballads reign over Mexican-rooted music. All of these extremely fine singers are just pleasant memories in most of the rest of the U.S.

Unlike the usually quick-shuffle-tempoed beach music, Chicano soul is anchored in ballad-driven, cheek-to-cheek love songs. There was plenty of soul in such '60s Chicano soul fsvorites as **Thee Midniters** and **Cannibal & the Headhunters**, but there were very few Latino qualities in the music until the emergence of **El Chicano** and **Malo** in the '70s.

Nonetheless, East L.A. music fans, many of whom are low-rider enthusiasts, are nothing if not fanatically loyal. That's why West Coast labels like Rhino and Thump continue to crsnk out compendiums of soulful grooves.

Rhino's recently shipped three-volume series titled "Brown Eyed Soul" offers s magnificent sample of R&B balladry from the '50s and '60s from African-American and West Coast Chicano acts. After taking in a trio of aching romantic entries by Thee Midniters, surely the group's famed front man, **Willie García**, has to be considered one of the best R&B torch specialists around.

There are even a couple of tracks by **Billy Stewart** ("Sitting In The Park") and **Leon Haywood** ("It's Got To Be Mellow") that sre huge favorites among the beach music faithful.

Thump's "Latin Legends Live" is a double-CD set sporting spirited live takes of hits by Malo, El Chicano, and **Tierra**, another Chicano soul group that scored big in 1980-81 with an R&B ballad cover of **the Intruders'** "Together." Malo's smart rendition of its hit "Suavecito" with the gritty-voiced **Arcelio García** is a tasty counterpart to the original classic featuring the caramel-light baritone of the song's composer, **Richard Bean**.

There are even a couple of Chicano soul tracks on the diverse and entertaining "¡Ay Califas! Raza Rock Of The '70s & '80s." Released on Zyanya/Rhino, this collection, oddly enough, contains R&B tracks from San Francisco's pre-eminent '70s soul crews **Cold Blood** and **Tower Of Power**.

Indeed, Tower Of Power's evergreen ballad "You're Still A Young Man," also featured on the set, is a staple for beach music fans, too.

Maybe East L.A. is not so far from the eastern Carolinas after all.

ARGENTINA NOTAS: Cañada Discos, a reference to **León Gieco's** hometown of Cañada Rosquín, is a new label created by the folk/rock artist and his manager's company, Abraxas, with distribution by EMI. The label's first release, by pop/rock act **Los Tipitos**, sports contributions from **Claudia Puyó**, guitarist **Carlos García López**, and Gieco.

Classic rock group **Los Super Ratones** has signed a deal with EMI Argentina after four albums with indie imprint Barco Discos. The first album under the deal is due in the first quarter.

Warner act **La Groovísima**, the in-house band of the popular TV show "Duro De Acostar," has released its first disc, featuring soul, R&B, and funk covers of material by **James Brown**, **Wilson Pickett**, **Kool & the Gang**, and **Tower Of Power**. The eponymous set also contains two self-penned tracks. Promotion for the album will include daily shows at Parador 19, a resort club in Punta Del Este, Uruguay.

Fonovisa has put out a series of folklore reissues of stars from the '70s, such as **Chango Nieto**, **Carlos Torres Vila**, **Víctor Velásquez**, and Uruguayan troubadour **Alfredo Zitarrosa**. Also featured in the series are two famous albums recorded by **Sandra Mihanovich** for Microfón Argentina in the early '80s—"Puerto Pollensa" and "Soy Lo Que Soy."

Reggae act **Lumumba** has dropped its second album, "Raices Y Cultura," for Todos Tus Muertos Discos, distributed by DBN.

MEXICO NOTAS: Singer/sctress **Laura León**, who starred in hit *telenovelas* "Dos Mujeres Un Camino" and "El Premio Mayor," will be busy this year. Known as "La Tesorito," León has just released her latest album on Melody, titled "El Fuego Del Trópico Hecho Mujer." In March, León will be taping a new novela for Televisa, "El Club De Las Mujeres Engañada," and later this year she plans to write her autobiography, which is tentatively titled "La Tesorito Y Sus Virtudes."

Upcoming shows in Mexico City include concerts by Fonovisa's famed ballad group **Los Temerarios** (Feb. 23, Foro Sol), EMI's Spanish rocker **Enrique Bunbury** (Feb. 27, Metropolitan), Ariola/BMG pianist **Raúl di Blasio** (Feb. 28, Auditorio Nacional), and Warner's hot balladeer **Alejandro Sanz** (March 7, Metropolitan).

Pop/rap act **Caló** has signed with Azteca Music.

CHART NOTES: "Por Que Te Conocí" by Fonovisa's **Los Temerarios** has been disqualified from this issue's Hot Latin Tracks chart for invalid plays.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, Pablo Márquez in Santiago, Chile, and Enor Paiano in São Paulo, Brazil.

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LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
8	**A PESAR DE TODOS** (Sony Discos, ASCAP)
29	**ACABO OE ENTERARME** (Mar Y Sol)
7	**ASI FUE** (BMG Songs, ASCAP)
33	**AVENTURA PASADA** (Mas Flamingo, BMI)
40	**AVIERTAME** (Unimusica, ASCAP)
17	**COMO DUELES EN LOS LABIOS** (Yelapa Songs, ASCAP/EMI April, ASCAP)
16	**COR QUE DERECHO** (TN Ediciones, BMI)
13	**CONTIGO (ESTAN CORTIGO)** (P S O Limited, ASCAP/EMI April, ASCAP)
32	**CORAZON LASTIMADO** (Copyright Control)
3	**CORAZOR PARTIO** (Copyright Control)
38	**COSAS OE LA VIDA(CAN'T STOP THINKING OF YOU)** (BMG Songs, ASCAP)
26	**DESPACITO** (Peer Int'l, BMI)
15	**EL AGUILA** (Copyright Control)
5	**EL FRIO DE TU ADIOS** (Casa Editora Yaidolica, ASCAP)
30	**EL RELOJ** (Peer Int'l, BMI)
8	**ER EL JANDIN** (FIPP BMI)
18	**HACEMOS BONITA PAREJA** (Mas Flamingo)
30	**HASTA MANANA** (W B M Music, SESAC)
22	**JERIGORZA** (Heartbeat, ASCAP)
39	**LE PEDIRE** (Copyright Control)
11	**LLUVIA CAE** (Fonomusic, SESAC)
14	**LO MEJOR OE MI** (JKMC)
12	**ME VAS A HACER LLORAR** (Crisma, SESAC)
4	**MI MAYOR VENGANZA** (Lidasocapi, ASCAP)
1	**MY HEART WILL GO DR** (Famous, ASCAP/Blue Sky Rider Songs, BMI)
27	**NO ME QUIERAS TANTO** (Peer Int'l, BMI)
28	**NO SE OLVIDAR** (Foreign Imported, BMI)
35	**ROS ESTORBO LA ROPA** (TN Ediciones, BMI)
31	**PARA LLORAR** (EMI April, ASCAP)
25	**PERDONAME, OLVIDALO** (BMG Songs, ASCAP)
24	**POR OEBAJO DE LA MESA** (Tillandsia, ASCAP)
37	**QUE LOCO** (Copyright Control)
20	**SENTIMIENTOS** (Copyright Control)
18	**SI PUDIERA VOLVER A VERTE** (PMC La Editora, ASCAP/Samalea Songs, ASCAP)
10	**SI TE VAS** (Songs Of PolyGram Int'l, BMI)
23	**SI TU ME AMARAS** (Rubet)
9	**SI TU SUPIERAS** (FIPP, BMI)
34	**TODAVIA** (Musica Azul, ASCAP)
21	**VOY A PINTAR MI RAYA** (De Luna, BMI)
2	**VUELVE** (Sony Discos, ASCAP)

Billboard. **FEBRUARY 21, 1998**

Top New Age Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	14	**TRIBUTE** VIRGIN 44981 — 7 weeks at No. 1	YANNI
2	1	13	**PAINT THE SKY WITH STARS — THE BEST OF ENYA** REPRISE 46835/WARNER BROS.	ENYA
3	3	2	**GRAND PASSION** GTSP 539804	JOHN TESH
4	5	54	**PICTURE THIS ●** WINDHAM HILL 11211	JIM BRICKMAN
5	4	24	**DEVOTION: THE BEST OF YANNI** PRIVATE MUSIC 82163/WINDHAM HILL	YANNI
6	6	2	**SOUNOS OF WOOO & STEEL** WINDHAM HILL 1129D	VARIOUS ARTISTS
7	7	12	**CONVERSATIONS WITH GOD - A WINDHAM HILL COL.** WINDHAM HILL 11304	VARIOUS ARTISTS
8	10	43	**IN THE MIRROR ●** PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
9	9	17	**SONGS WITHOUT WOROS - A WINOHAM HILL COL.** WINDHAM HILL 11212	VARIOUS ARTISTS
10	11	49	**AVALON** GTSP 537 [illegible]	JOHN TESH
11	8	26	**NIGHTBIRD** BMG SPECIAL PRODUCTS 44579	YANNI
12	12	41	**PORT OF MYSTERY** WINDHAM HILL 11241	YANNI
13	13	24	**ONCE IN A BLUE UNIVERSE** HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
14	15	93	**SONGS FROM A SECRET GARDEN** PHILIPS 528230	SECRET GAROEN
15	16	73	**LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ●** DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
16	14	19	**THE GIFT ●** WINDHAM HILL 11242	JIM BRICKMAN
17	17	43	**WHITE STONES** PHILIPS 534605	SECRET GAROEN
18	18	24	**APURIMAC III-NATURE SPIRIT PRIOE** HIGHER OCTAVE 44639/VIRGIN	CUSCO
19	20	16	**HARPESTRY A CONTEMPORARY COLLECTION** IMAGINARY ROAD 536142	VARIOUS ARTISTS
20	25	2	**17 SECONDS TO ANYWHERE** WINDHAM HILL 11290	LIZ STORY
21	19	6	**THE BEST NEW AGE VOLUME 4** PRIORITY 51020	VARIOUS ARTISTS
22	21	2	**GYPSY FUSION** BAJA 530/TSR	NOVAMENCO
23	22	50	**GYPSY PASSION NEW FLAMENCO** NARADA 63931	VARIOUS ARTISTS
24	NEW▶		**A MANNHEIM MASSAGE** AMERICAN GRAMAPHONE 003	MANNHEIM STEAMROLLER
25	24	44	**VITAL FORCE** HIGHER OCTAVE 77591/VIRGIN	3RO FORCE

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	3	MICHAEL BOLTON / SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS (2 weeks at No. 1)
2	2	12	ANDREA BOCELLI / PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
3	3	13	YO-YO MA / SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
4	4	21	CECILIA BARTOLI/JAMES LEVINE / LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
5	5	19	LUCIANO PAVAROTTI / LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
6	9	4	DON CAMPBELL / CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	7	13	CECILIA BARTOLI/ANDREA BOCELLI / DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
8	8	20	LONDON SYMPHONY ORCHESTRA (FOSTER) / MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
9	6	56	ANDRE RIEU / PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
10	10	73	MA/MEYER/O'CONNOR / SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	11	3	I SALONISTI / LONDON 458382 (10.98 EQ/16.98)	AND THE BAND PLAYED ON
12	NEW▶		VARIOUS ARTISTS / DG 453848 (16.98 EQ)	THE CLASSIC LOVE ALBUM
13	RE-ENTRY		HILARY HAHN / SONY CLASSICAL 62793 (10.98 EQ/16.98)	PLAYS BACH
14	13	13	VANESSA-MAE / ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA GIRL
15	NEW▶		DON CAMPBELL / CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER	TITLE
			★ ★ NO. 1 ★ ★	
1	1	20	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA / NEMO STUDIO/ANGEL 56511 (16.98 CD) HS	TIME TO SAY GOODBYE (7 weeks at No. 1)
2	3	16	LONDON PHILHARMONIC (SCHOLES) / POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
3	7	7	SOUNDTRACK / NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
4	8	19	ARIA / ASTOR PLACE 14009 (16.98)	ARIA
5	7	8	JAMES GALWAY / RCA VICTOR 63110 (9.98/15.98)	GREATEST HITS-VOLUME 3
6	6	10	JOHN WILLIAMS/ITZHAK PERLMAN / SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
7	8	63	SOUNDTRACK / PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	6	6	SOUNDTRACK / SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON
9	10	23	OTTMAR LIEBERT / SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
10	4	19	VARIOUS ARTISTS / LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
11	RE-ENTRY		SOUNDTRACK / RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
12	13	19	JOHN WILLIAMS/YO-YO MA / SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
13	13	56	THE TALIESIN ORCHESTRA (SAYRE) / INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
14	12	56	LONDON SYMPHONY (WILLIAMS) / RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
15	15	15	JOE JACKSON / SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 VARIOUS MOZART IN THE MORNING PHILIPS
2 VARIOUS MOZART FOR YOUR MIND PHILIPS
3 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
4 VARIOUS PACHELBEL CANON RCA VICTOR
5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
6 VARIOUS MOZART FOR MEDITATION PHILIPS
7 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
8 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
9 VARIOUS MOZART AT MIDNIGHT PHILIPS
10 VARIOUS BEETHOVEN AT BEDTIME PHILIPS
11 VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL
12 CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL
13 VARIOUS MORE MOZART FOR YOUR MIND PHILIPS
14 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
15 VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR

TOP CLASSICAL BUDGET

1 VARIOUS ROMANCE AND ROSES ● INTERSOUND
2 VARIOUS TEN YEARS OF SUCCESS NAXOS
3 RRSO SYMPHONY ORCHESTRA MUSIC OF THE BEATLES MADACY
4 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
5 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
6 VARIOUS FAVORITE MOZART MADACY
7 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
8 VARIOUS PIANO BY CANDLELIGHT MADACY
9 VARIOUS 20 CLASSICAL FAVORITES MADACY
10 VARIOUS VIVALDI: FOUR SEASONS MADACY
11 VARIOUS THE ONLY OPERA CD YOU'LL EVER NEED RCA VICTOR
12 VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD EMI CLASSICS
13 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
14 VARIOUS BAROQUE FAVORITES LASERLIGHT
15 VARIOUS THE BEST OF MOZART LASERLIGHT

Artists & Music

Classical KEEPING SCORE™

by Bradley Bambarger

THE ENVELOPE, PLEASE: The Grammys don't have the impact in classical music that the more focused and astute Gramophone Awards do (Billboard, Nov. 9, 1996). Yet any celebration of the cream of classical music is a great thing, and it's always fun to ruminate on the relative merit of the nominees (see Billboard, Jan. 24, for the complete list).

Some favorites: In the producer of the year category, early-music pioneer **Wolf Erichson** gets my nod. Erichson revolutionized the way we hear music from the Classical era and before with his first period-instrument recordings in the early '60s, and he has continued to bear the standard in the '90s as he nears retirement (Billboard, Dec. 6, 1997). The creative force behind Sony Classical's Vivarte imprint, Erichson helmed some wonderful albums last year, including discs of **Beethoven's** Piano Concertos Nos. 4 and 5 with **Jos van Immerseel** on fortepiano and **Vivaldi** concertos with cellist **Anner Bylsma**. Also, Erichson's classic '70s work on his label SEON began to see reissue in '97 via a peerless Sony budget series.

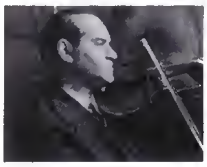
ERICHSON

For best classical album, the field is rather low-watt (**Esa-Pekka Salonen's** disc of **Bernard Herrmann's** landmark film scores for Sony should have been in the running for more than just an engineering award). Still, **Yo-Yo Ma's** advocacy of new American music deserves a trophy, so his Sony album premiering cello concertos by **Christopher Rouse**, **Leon Kirchner**, and **Richard Danielpour** gets my vote. My picks in the orchestral and choral categories both go to young Austrian conductor **Franz Welser-Möst** for his dry-eyed yet warmhearted EMI albums featuring **Korngold's** Symphony in F Sharp and **Bruckner's** F Minor Mass. As for operas, **William Christie's** definitive account of **Rameau's** jewel "Hippolyte Et Aricie" for Erato is outstanding.

The award for best instrumental performance with orchestra should go to Ma again for his playing on "Premieres," although piano poet **Richard Goode** makes it close with his robust **Mozart** concertos on Nonesuch. The instrumental soloist of the year is Sony pianist **Murray Perahia** for his comeback gem of **Handel** and **Scarlatti** (although pianist **Pierre-Laurent Aimard's** rendering of **Ligeti's** Etudes in Sony's "Complete Ligeti Edition" is awfully impressive). The chamber music honor is an easy choice: **the Kronos Quartet** for its deeply moving "Early Music: Lachrymae Antiqua" on Nonesuch. For best small ensemble performance, the top candidate is again conspicuous: **Musica Antiqua Köln** for its Archiv set of rarely heard Baroque gambols, "Chaconne."

A tougher choice comes with the vocal soloist category, as it features super-mezzos **Cecilia Bartoli** and **Anne Sofie von Otter** as well as star soprano **Renée Fleming**. With all the performances divine, it comes down to repertoire. By that criterion, Bartoli is the most deserving, having unveiled some sun-drenched songs by *bel canto* totems **Rossini**, **Bellini**, and **Donizetti** for Decca. My pick for best contemporary composition was also difficult to discern, since Danish composer **Per Norgård's** acrid Symphony No. 5 on Chandos was an inspired nominee. But the honor should go to **John Adams** for his New World tone poem "El Dorado." The piece comes from a dark-hued Nonesuch disc that also features Adams' sublime reanimations of **Busoni's** "Berceuse Elegiaque" and **Liszt's** "La Lugubre Gondola."

PAST MASTER: Russian violinist **David Oistrakh** inspired wonder even among his peers, and thanks to a growing catalog of reissues, we can hear at least some of the golden tone and depth of spirit they must have experienced. BMG Classics released a five-CD boxed set of Oistrakh's Melodiya recordings late last year, and it was a find—with a classic **Tchaikovsky** concerto and some thrilling chamber music with pianist **Sviatoslav Richter** among the highlights. Now the British label Testament—distributed by Harmonia Mundi in the U.S.—has released four prime Oistrakh discs.



OISTRAKH

Testament has been reissuing some great old EMI catalog over the past few years, such as the **Hollywood String Quartet** series and a two-disc set of unpublished live recordings by pianist **Arturo Benedetti Michelangeli**. The label has done another laudable job with its Oistrakh material, as the mid-'50s mono performances bloom on CD. The most compelling album features a trio of sonatas by **Prokofiev**, **Szymanowski**, and **Karen Khachaturian**, although the other discs are recommended, too: the first Prokofiev concerto plus some encores on one, **Beethoven** and **Mozart** sonatas on another, and the **Schubert** Octet with **Tartini's** "Devil's Trill" Sonata on a third.

Those with the Oistrakh bug can also turn to a past pair of reissues. One, the hit Deutsche Grammophon Originals two-disc set, teams three **Bach** concertos and the Beethoven "Romances" with the **Brahms** and Tchaikovsky concertos. Another is a **Shostakovich** album in Carlton Classics' "BBC Radio Classics" line, with Oistrakh lighting up the composer's first concerto. You can also see Oistrakh perform via two videotapes from Kultur; both "In Performance" and "Remembering A Musician" feature rare footage from Russia of Oistrakh playing pieces by **Debussy**, Shostakovich, and Bach, among others.

MORE HIGH KULTUR: Beyond the above-mentioned **David Oistrakh** titles, Kultur has more great classical music videos on its backlist. Now the firm has acquired PMI/Home Vision's sizable performing arts catalog, which includes scores of opera and dance videos. The West Long Branch, N.J.-based Kultur also just inked a deal to distribute **the Royal Opera House-Covent Garden's** capacious video library. Among the several tapes now out is a strong **Verdi** "Otello" featuring **Placido Domingo**, **Kiri Te Kanawa**, and **Sergei Leiferkus** under **Sir Georg Solti**.

Clinton Budget Calls For NEA Funding Boost

■ BY BILL HOLLAND

WASHINGTON, D.C.—The beleaguered National Endowment for the Arts (NEA) got major administration support in the 1999 budget plan President Clinton submitted to Congress Feb. 2—a request for $136 million, a $38 million hike over what Congress gave the NEA last year.

The funding boost, insiders say, is probably a case of the administration employing a "more is less" strategy. Most here expect a fight this year as Republicans again try to dismantle the agency. Last year's funding request was also $136 million. That fall, the Senate intervened after House Republicans attempted in the summer to gut the controversial arts endowment (Billboard, June 28, 1997).

In the end, Congress handed the NEA $98 million in 1997, a figure only slightly smaller than the $99.5 million budgeted in the two previous years.

The Smithsonian Institution and its museums were earmarked in the Clinton budget for $419 million. The Smithsonian now sponsors a national repertory jazz orchestra similar to the one at New York's Lincoln Center; it also has a recordings division. Congress also got an administration request for $136 million to fund the National Endowment for the Humanities, which is much less controversial.

The president's budget package also gives public TV broadcasters $450 million over the next five years to make the switch to digital high-definition technology; this will let them keep up with commercial broadcasters. All stations will eventually have to make the switch from analog to digital TV. During the transition, broadcasters will air programs on both channels. When 85% of U.S. homes have digital TV, broadcasters must surrender their analog channels. These channels will then be auctioned by the federal government, with proceeds going into the public coffers.

TIMING COULD BE BIG BOOST FOR 'LEGACY'

(Continued from page 15)

they're out there. That definitely sets the stage."

In other words, nobody's worried that "Legacy" might compete with "The Dance," Fleetwood Mac's platinum 1997 reunion album. Fleetwood, in a phone interview from his sister's home near Cornwall, England, says that Richard Dashut, who co-produced 1977's "Rumours," which went on to sell more than 17 million copies in the U.S. alone, came up with the idea of a song-by-song tribute. (Lava/Atlantic has taken this approach before, with 1995's "Tapestry Revisited," the gold-certified tribute to Carole King's "Tapestry.") "["Rumours"] has a real ring as a complete album, to me," Fleetwood says. "And ["Legacy"] will turn out, in my opinion, to have a real life of its own.

"I'm totally thrilled with the way the album has turned out. There's really only one elder statesman on this package, and that's Elton," says Fleetwood, whose record label, Fleetwood Music, worked with Lava/Atlantic in putting out the tribute. "The rest of these are all, in my mind, musically productive younger bands, taking their craft in a serious good way. They're developing hopefully into people who won't just be gone five minutes from now."

Fleetwood tells enthusiastic stories of the album's conception. Out of the blue one day, John—a huge Christine McVie fan, as it turns out—called Fleetwood at home and asked to cut "Don't Stop." ("Just having him be that unjaded about doing something like this and energized is fantastic," Fleetwood says.) He also recalls veteran producer Phil Ramone's uncharacteristic case of nerves upon reviewing his production work on British singer Tallulah's version of "Oh Daddy." ("He's going, 'I'm so nervous because this song is so important and I loved the original so much.' In actual fact, it was quite charming. I said, 'Phil, this sounds fantastic,' " Fleetwood says.)

> *'I think there was a little serendipity involved there'*

Unlike John, matchbox 20 opted for an album track as opposed to a song released as a single. Drummer Paul Doucette says that "Never Going Back Again" was "an open slate." The quintet entered the studio with the goal of tinkering around before hitting on an idea—which turned out to be a dark, minor-chord version of the short acoustic song. "It's a sad record when you think about it," Doucette says. "The one thing about our band, in particular, is we all come from different places musically. But Fleetwood Mac seems to be the one thing we had in common. There's Fleetwood Mac, and there's soul music."

Most of the artists on "Legacy" stay true to the original album's spirit. However, in addition to matchbox 20, there are some exceptions—the Corrs totally reinterpret "Dreams," and Tallulah, who is also signed to Fleetwood's record label, turns "Oh Daddy" into a soul song.

At first, Fleetwood says, "Legacy's" producers considered inviting non-pop acts to come up with bizarre "Rumours" renditions—citing Soul Asylum's punkish version of "Don't Stop," played on MTV during President Clinton's 1993 inauguration—but said licensing issues prevented such decisions.

At press time, Flom said Lava hadn't yet come up with a specific marketing plan for "Legacy," aside from bombarding MTV and VH1, plus album rock, AC, and modern rock radio, with the relevant cuts. However, the company was flirting with the idea of putting the same amount of silence between the songs on the tribute as was in the grooves of the original "Rumours" LP.

"There's only several albums in history in which no one ever skipped a song. We thought it was important to keep it as faithful to the original as possible. It might be something people won't notice, but I think it works better on a subconscious level," Flom says. "People are just rediscovering their love of Fleetwood Mac, and they're just remembering how much they loved the tunes from 'Rumours' in the first place. People had so many amazing experiences while listening to the album that I think it's important to keep that consistency."

There are also talks of a concert featuring a number of acts on the album; however, details of such an event are still sketchy.

TO OUR READERS

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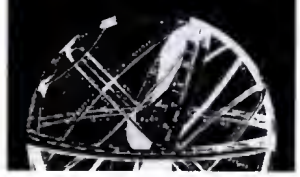


Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	13	HARRY CONNICK, JR. — COLUMBIA 68787	13 weeks at No. 1: TO SEE YOU
2	3	24	DIANA KRALL — IMPULSE! 233/GRP	LOVE SCENES
3	2	12	SOUNDTRACK — MALPASO 46829/WARNER BROS	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	4	74	ROYAL CROWN REVUE — WARNER BROS. 46125	MUGZY'S MOVE
5	5	17	ROYAL CROWN REVUE — SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
6	6	100	DIANA KRALL — IMPULSE! 188/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	7	14	DIANNE REEVES — BLUE NOTE 56973/CAPITOL	THAT DAY...
8	10	33	THE MANHATTAN TRANSFER — ATLANTIC 83012/AG	SWING
9	8	34	VARIOUS ARTISTS — GRP 9681	PRICELESS JAZZ SAMPLER
10	11	19	DEE DEE BRIDGEWATER — VERVE 537896	DEAR ELLA
11	9	20	DAVE GRUSIN — N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
12	12	50	CHARLIE HADEN & PAT METHENY — VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
13	15	24	ELLA FITZGERALD & LOUIS ARMSTRONG — VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
14	14	18	JOE HENDERSON — VERVE 539046	PORGY AND BESS
15	13	94	LOUIS ARMSTRONG — RCA VICTOR 68486	GREATEST HITS
16	NEW ▶		GENE HARRIS/JACK MCDUFF — CONCORD JAZZ 4785/CONCORD	DOWN HOME BLUES
17	RE-ENTRY		ELLA FITZGERALD — VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
18	21	8	BILLIE HOLIDAY — LEGACY 64853/COLUMBIA	LOVE SONGS
19	19	20	KEITH JARRETT — ECM 21640	LA SCALA
20	20	4	BILLIE HOLIDAY — VERVE 539051	ULTIMATE BILLIE HOLIDAY
21	NEW ▶		VARIOUS ARTISTS — RCA VICTOR 68986	IN THE MOOD - THE ROMANCE OF JAZZ
22	18	20	JACKY TERRASSON & CASSANDRA WILSON — BLUE NOTE 55484/CAPITOL	RENDEZVOUS
23	16	32	LOUIS ARMSTRONG — GRP 9872	PRICELESS JAZZ
24	17	34	JOHN COLTRANE — GRP 9874	PRICELESS JAZZ
25	RE-ENTRY		CASSANDRA WILSON — BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	12	KENNY G ▲ — ARISTA 18991	12 weeks at No. 1: KENNY G GREATEST HITS
2	NEW ▶		RANDY CRAWFORD — BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD - RANDY, RANDI, RANDEE
3	2	18	PAT METHENY GROUP — WARNER BROS. 46791	IMAGINARY DAY
4	4	22	JONATHAN BUTLER — N2K ENCODED 10005	DO YOU LOVE ME?
5	3	15	CANDY DULFER — N2K ENCODED 10014	FOR THE LOVE OF YOU
6	5	37	BONEY JAMES — WARNER BROS. 46548	SWEET THING
7	7	21	THE RIPPINGTONS FEATURING RUSS FREEMAN — PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
8	6	2	GEORGE HOWARD — GRP 9902	MIDNIGHT MOOD
9	8	12	RICHARD ELLIOT — BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
10	9	71	KENNY G ▲² — ARISTA 18935	THE MOMENT
11	15	5	BILL FRISELL — NONESUCH 79479/AG	GONE, JUST LIKE A TRAIN
12	17	3	DEAN JAMES — BRAJO 24901/ICHIBAN	INTIMACY
13	14	42	GATO BARBIERI — COLUMBIA 67855	QUE PASA
14	18	33	FOURPLAY — WARNER BROS. 46661	THE BEST OF FOURPLAY
15	11	14	PIECES OF A DREAM — BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
16	13	13	THE RIPPINGTONS — GRP 9891	THE BEST OF THE RIPPINGTONS
17	12	15	GERALD ALBRIGHT — ATLANTIC 83050	LIVE TO LOVE
18	19	12	BRIAN CULBERTSON — BLUEMOON/ATLANTIC 92775/AG	SECRETS
19	10	9	PAUL HARDCASTLE — JVC 2068	COVER TO COVER
20	16	21	BOB JAMES — WARNER BROS. 46737	PLAYIN' HOOKY
21	NEW ▶		VARIOUS ARTISTS — WINDHAM HILL 11275	MELROSE PLACE JAZZ
22	21	75	PETER WHITE — COLUMBIA 67730	CARAVAN OF DREAMS
23	20	28	JOE SAMPLE — WARNER BROS. 46572	SAMPLE THIS
24	RE-ENTRY		AL JARREAU — WARNER BROS. 46454	BEST OF AL JARREAU
25	NEW ▶		DOWN TO THE BONE — NU GROOVE 3004	FROM MANHATTAN TO STATEN

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Stars Light Up At AMA Broadcast

The 25th annual American Music Awards, held Jan. 26, honored the past year's key players in contemporary music. A star-studded cast of performers, presenters, and award recipients graced the stage at the awards ceremony, which aired on ABC-TV.

Alabama accepts the trophy for favorite country group. Shown, from left, are band members Teddy Gentry, Mark Herndon, Jeff Cook, and Randy Owen.

Supergroup Boyz II Men accept the award for favorite soul/R&B group. Shown, from left, are group members Michael McCary, Wanya Morris, Nathan Morris, and Shawn Stockman.

Bone Thugs-N-Harmony are presented with the award for favorite rap/hip-hop group. They also served as award presenters. Shown, from left, are Layzie Bone with son Jeremy, Kreyzie Bone, Wish Bone, Bizzy Bone, and Flesh-N-Bone.

Babyface proudly accepts the awards for favorite pop/rock artist and favorite soul/R&B male artist.

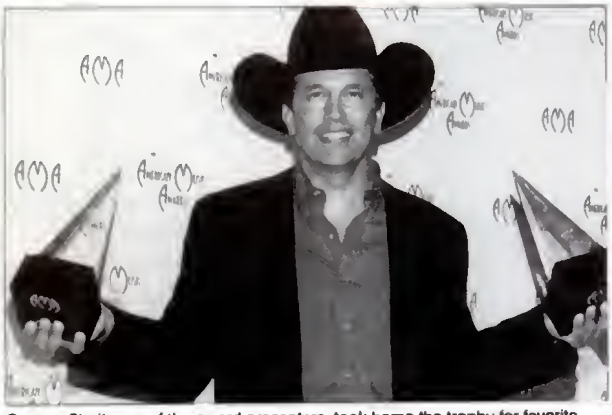
Erykah Badu receives the trophy for favorite new soul/R&B artist at the awards show. She also served as an award presenter.

Rebe McEntire, who performed at the American Music Awards show, is presented with the award for favorite country female artist.

Nancy Sinatra accepts the Award of Merit on behalf of her father, Frank Sinatra. The award was presented by Tony Bennett.

Lee Ann Womack picks up the trophy for favorite new country artist.

Mary J. Blige displays the award she was presented when her album "Share My World" was named favorite soul/R&B album. Blige was also a featured performer at the awards show.



George Strait, one of the award presenters, took home the trophy for favorite country male artist. In addition, his "Carrying Your Love With Me" was named favorite country album.

Julio Iglesias accepted the award for favorite Latin artist, left, and was congratulated by friends and family after the awards show, right. Shown, clockwise from top left, are Jorge Pino, VP/GM of Sony Latin; Isabel Iglesias, Julio's daughter; Julio Iglesias; Oscar Llord, VP/GM of Sony Discos; Jorge Melendez, VP of finance and operations at Sony Discos; and producer Tony Renis.

Making Beautiful Music Together

Songwriters Maiorino & Sarnoff An Unusual Pair

■ BY IRV LICHTMAN

NEW YORK—On paper, the songwriting team of Pat Maiorino and Andrew Sarnoff is as unlikely a pairing as one can imagine.

In reality, they've been creating songs for more than a decade, operating their ASCAP-cleared publishing operation, P.A. Systems Inc. in New York.

Maiorino is the lyricist and Sarnoff is the composer, but Maiorino is a mother of eight grown-up kids who lives with her husband in Massapequa on New York's Long Island. Sarnoff, several decades her junior, is also a Long Island native—and it was on a Long Island Rail Road commuter car where their careers as creative partners begin.

"As a budding songwriter in the mid-'80s, I noticed that Pat was reading a document with a heading that read the American Guild of Authors and Composers [now known as the Songwriters Guild of America]. I introduced myself and discovered we were both headed to the AGAC's offices in New York."

On that trip to Manhattan, Maiorino read Sarnoff some of her lyrics, and Sarnoff says their songwriting philosophies were of a similar bent. He took some lyric sheets from her, and the collaboration was in effect under way. "He had set my words to beautiful music," Maiorino later discovered.

In addition, the new writing team got all-important encouragement as new writers from a number of music executives, including the then president of the guild, songwriter Ervin Drake.

In 1987, two of their songs were recorded by Nancy Wilson and Branford Marsalis on a Grammy-nominated album, "Forbidden Lover," released on Columbia Records. That in itself was prestigious enough for the team to collaborate that year on their own publishing company.

After the encouragement afforded by the Wilson recording, the pair went about exposing its talents via ASCAP and Songwriters' Hall of Fame showcases in Los Angeles and New York, song contests, and festivals in all categories of music—R&B, country, inspirational, jazz, and pop. Billboard's own song contest saw them gain second-place winner status for their R&B song "Through My Tears," which Clint Holmes performed on national TV.

Still writing within a broad spectrum of genres, the team's most recent important release is from Martha Wash's new album on Logic/BMG, "The Collection," on which their "Catch The Light," interestingly, makes two appearances in two different productions. For Maiorino, the song is "perhaps the first of its kind, melding 'hot' dance and inspirational into the mainstream."

They also have upcoming songs on a new album by Mercedes Hall, a project produced by Steve Skinner, Andre Fischer, and Barry Eastmond. The album is now being shopped.

Currently, Maiorino and Sarnoff are about to publish on sheet music a new "country wedding" song, "Give Her Your Love," while actively promoting their diverse catalog of material in domestic and foreign markets.

And to help them along, they have created a favorite music publishing tool of late—a collection of their songs on a publisher CD demo, "Songs Of P.A. Systems, Inc., 14 Original Demos."

Sarnoff, who now lives in Manhattan, has studied at the Eastman School of Music, earned a bachelor's degree of music from Hofstra University, and did postgraduate work with composer Elie Siegmeister. He is also a professional organist, choir director, and computer specialist.

Maiorino's lyric skills comes by way of a longstanding bent for poetry and short-story writing. In addition to her professional career, she donates her time to the care of children in her community.

Apart from her work with Sarnoff, Maiorino, with Mercedes Hall, co-wrote lyrics to the title track of Chico O'Farrill's Grammy-nominated "Pure Emotion." She recently co-wrote material with producer Eve Nelson and Bernadette O'Reilly for the debut album by Billy Crawford on V2 Records.

They're Gonna Be in Pictures. Bob Leona, right, projects director of the Songwriters' Hall of Fame, is shown sharing some good news with songwriters Barri McPherson and Mark Schoenfeld after hearing that their screenplay and soundtrack score for "Music Boy" have been assigned to Mud Pony Productions and that Disney has a first-look deal to release the film.

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100
NICE & SLOW • Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey • So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP

HOT COUNTRY SINGLES & TRACKS
JUST TO SEE YOU SMILE • Mark Nesler, Tony Martin • Music Corp. Of America/BMI, Glitterfish/BMI, Hamstein Cumberland/BMI, Baby Mae/BMI

HOT R&B SINGLES
NICE & SLOW • Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey • So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP

HOT RAP SINGLES
OEJA VU (UPTOWN BABY) • Donald Fagen, Walter Becker • MCA/BMI

HOT LATIN TRACKS
MY HEART WILL GO ON • James Horner, Will Jennings • Famous/ASCAP, Blue Sky Rider Songs/BMI

DRG Resurrects LP Gems On CD; ASCAP Picks Up King Speech

WELCOME BACK, OLD BUDDIES: Some show music goodies long gone from the LP scene are making their first appearance on CD, with New York-based DRG Records handling distribution.

Starting in April, DRG will distribute the first of several composer salutes that appeared on the Walden label in the early '50s and are much-sought-after LPs in their original form. Harbinger now owns the music in the series, the first release of which will be (at a decidedly non-collectible price) a **Harold Arlen** program that originally appeared as a two-LP release. In months to come, other works—including the music of **Rodgers and Hart, Jerome Kern, George Gershwin, Cole Porter,** and **Arthur Schwartz**—will once again make it to the bins.

DRG owner **Hugh Fordin** is also the owner of '50s masters from the Heritage label, and, under the DRG banner, he's released two other historic early-LP-era releases. "Alan Jay Lerner Performs His Own Songs" has now been augmented by songs that Lerner and **Burton Lane** wrote for an unproduced MGM film musical, "Huckleberry Finn," with Lane performing all but one of the six songs, including the affecting ballad "When You Grow Up You'll Know." Other performers include singer **Kay Ballard** and jazzist **Billy Taylor**. DRG has also combined "Comden & Green," originally a 12-incher, with "It's Always Fair Weather," a former 10-incher on which lyricist/librettists **Betty Comden** and **Adolph Green** perform songs from their Broadway shows and "It's Always Fair Weather," the MGM musical with music by **André Previn**.

On the newly minted release front, in April DRG is releasing the current Off-Broadway revue "The Show Goes On—A Portfolio Of Theatre Songs" by **Tom Jones** and **Harvey Schmidt**.

MOVING ADDITION: **Dr. Martin Luther King Jr.**'s moving and historic "I Have A Dream" speech may not be a lyric, but it's now part of ASCAP-cleared repertory with its inclusion as part of the song "Spiritual High" as recorded by **the Mood Swings**. The announcement of the decision by the estate of the late civil-rights leader to join the performance right group comes during Black History Month, notes ASCAP president/chairman **Marilyn Bergman**.

CHAN TO BMG HONG KONG: **Jolland Chan** has joined BMG Music Publishing Hong Kong as managing director. Chan, who reports to **David Loiterton**, regional VP of BMG Music Publishing Asia, replaces **Clarence Hui**, who resigned the post due to health reasons but stays on as director and continues to operate his own publishing catalogs, Stardust and Fried Rice, administered by BMG Music. Chan will be responsible for BMG Music's local repertoire, act as liaison to the company's new China office, and build a higher Hong Kong profile in the production music library business. He has spent the last 12 years as a composer, producer, and A&R manager with PolyGram Records' Hong Kong office, receiving many platinum and gold sales awards.

Words & Music™

by Irv Lichtman

HIS SONGBOOK: Original Cast Records is offering "The Music Of Brad Ross—Little By Little/The Times," which contains 13 songs with melodies by **Brad Ross**, whose lyric collaborators are **Joe Keenan, Ellen Greenfield, Hal Hackady,** and **Charlie Kondek**. Performers include **Andrea Marcovicci, Lucie Arnaz, Faith Prince, Phillip Officer,** and **Nancy Dussault**. All profits from the sale of the album benefit Broadway Cares. His musical "The Times" earned Ross and Keenan a Richard Rodgers award.

Ross operates Bradstunes Music in New York.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **Mariah Carey**, "Butterfly."
2. **Tonic**, "Lemon Parade."
3. **Indigo Girls**, "1,200 Curfews."
4. **Offspring**, "Ixnay On The Hombre."
5. **No Doubt**, "Tragic Kingdom."

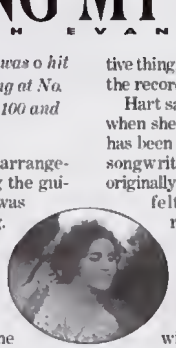
'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"TIME AFTER TIME"
Written by Cyndi Lauper and Robert Hyman
Published by Rella Music Corp./Dub Notes Music

*Sometimes a song will be so familiar in one genre of music, people miss the opportunity to realize its potential in another market. However, when it comes to the Cyndi Lauper hit "Time After Time," **Sarah Hart** saw the tune as a perfect fit with the self-penned cuts on her new album. A gifted singer/songwriter who is enthusiastically received in both Christian venues and mainstream clubs like New York's Bitter End, Hart covered the song on her Sovereignty International release "Goodbye Jane." "Time After Time" was a hit for Lauper in 1984, peaking at No. 1 on both Billboard's Hot 100 and AC charts.*

"I stumbled across the arrangement when I was learning the guitar," Sarah Hart says. "I was learning this open-D tuning. I was playing songs I knew, and I just kind of stumbled over the song. I thought, 'That might be kind of pretty.'



"I played it one night at the Bluebird Cafe [in Nashville], and the guy who produced my record happened to be at the show. He came up to me and said, 'You've got to put that on your record.' So we talked about it and decided what instruments we wanted to use and how we wanted the arrangement to be more laid-back like a ballad and a reflective thing. That's how it came to be on the record."

Hart says she first heard the song when she was in seventh grade. She has been a longtime fan of Lauper's songwriting. Though the song was originally a mainstream pop hit, Hart felt it worked well on her record.

"For me, being a Christian, and this kind of being a Christian record, the lyrics really took on a new meaning. It fit in perfectly with what we were doing with the record," she says. "A lot of times, people think if it doesn't say Jesus or God, there's nothing Christian or sacred or spiritual about it, but my take on it is that God created everything good and beautiful, and I can hear 'Time After Time' and I can say that is a beautiful, deep song, and it's very spiritual to me."

Getting The Blues All Over Again

The Challenge of Re-Creating 22 R&B Classics

■ BY DAN DALEY

For "Blues Brothers 2000," the long-awaited sequel to the classic film "The Blues Brothers," soundtrack producer Paul Shaffer and recording engineer Harvey Goldberg sought to recapture the raw simplicity of the classic music that drives the movie.

However, to achieve that, they had to use every technological and strategic advantage available, from running 96 tracks of analog and digital audio to reassembling the original Blues Brothers Band, which recorded in the late '70s and early '80s. Many of that band's members also made the original R&B records on which both films are based.

"We had one other thing that was like [classic R&B] sessions, too," Goldberg says. "We wound up recording 22 songs in eight days—two and a half records' worth of material in about a week. That's about the same rate they did it in [the recording studio] Muscle Shoals back then."

Shaffer left it to Goldberg to choose a facility in which they could emulate the original records' sounds. "The sound of the records that make up this movie comes from Muscle Shoals, which was a very tight-sounding, mid-sized room," explains Goldberg. "Finding that and recreating that sound is something of a lost art these days, even in a place like New York. You have to use a lot of baffling and muting of the room ambience, yet still let the instruments have some ring and be able to breathe. In fact, it's the overtones of the drums that contribute a lot to the overall sound of those records. They get covered up by other instruments in the mix, but they're still there, and they definitely have an effect on the way the final record sounds.

GOLDBERG

"People try so hard now to separate sounds, by either taking everything direct, like with drum machines and synths, or by doing every part as an overdub," Goldberg says. "But I tell you, there's nothing like having everyone playing together in the same room at the same time."

Goldberg chose Manhattan's Sound On Sound Recording for its ambient but compact main recording room and large glassed-in isolation booth. Meanwhile, Shaffer once again assembled the Blues Brothers Band, including Steve Cropper on guitar, bassist Donald "Duck" Dunn, and Matt "Guitar" Murphy. The ensemble was augmented by Blues Brothers Band and "Saturday Night Live" alumnus Leon Pendarvis, Blues Brothers Band road drummer Steve Potts, "Late Show With David Letterman" drummer Anton Fig, sax player Lou Marini, trombonist Tom "Bones" Malone, and trumpeter Alan "Mr. Fabulous" Rubin.

"Some of these musicians were the same guys who played on those [original] records, so that took care of a lot of the sound," Goldberg says. "So I wanted to record the tracks as close to the way they were originally done as possible, which meant recording the band playing together. I put the horn section into the large iso booth and set up everyone else in the studio. There was some bleed—there had to be with everyone playing that close together. I put as many blankets as possible on top of the piano and baffles around the guitar amps, but bleed was part of the original sound. But we were also making a contemporary record that would be played on THX film sound systems and put onto CDs, so [the bottom] had to be tight as well. The trick was to add fidelity, but not at the expense of feel and spontaneity."

The tracks went down quickly. Shaffer had the band play each rehearsal pass at a very low volume, getting them to save their energy for the takes to Quantegy 456 analog tape at 30 inches per second on a Studer A800. "The challenge to me was that I never had a chance to get the level exactly set before recording," says Goldberg. "But there was no way I was going to ask them to do another pass for my benefit—this stuff is all about feel. If there was a level problem, I'd find a way to deal with it later."

Tempo was a key ingredient for these songs both then and now, stresses guitarist Cropper. "A good example is [Eddie Floyd's] '634-

(Continued on next page)

AUDIO TRACK

NEW YORK

AT M.A.W.—the studio formerly known as Bass Hit—**DJ Spooky** cut tracks for an Outpost/Geffen project with engineer **Dan Yashiv**; **Luther Vandross** worked on a Virgin project with the **Masters at Work** production team, engineer **Dave Darlington**, and assistants **Oscar Monsalve** and **Paul Nasser**; **Mariah Carey** mixed her Columbia Records track "Rooftop" with producer **David Morales**, engineer **Steve Barkan**, and assistant Monsalve; Morales also produced a **Spice Girls** recording for Virgin with Barkan engineering and Monsalve assisting; **Fleetwood Mac** remixed "Landslide" for Warner Bros. with producer **Ted Ottaviano**, engineer Barkan, and assistant Monsalve; and **Will Smith** remixed his track "Miami" for Columbia Records with engineer **Norty Cotto** and assistant Monsalve.

LOS ANGELES

POLYDOR act **Fiddler's Green** worked in Studio A at Sound Image in Van Nuys on its next release with producer **Jim Crichton**, engineer **John Henning**, and assistant **Chris Morrison**. At Sound Image's Studio B, **Rick Springfield** worked with producer/engineer **Bill Drescher**. And SPV recording act **Saga** also worked at Sound Image on a mix of its 20th anniversary double-live album with Crichton, Henning, and Morrison.

(Continued on next page)

The Heart Of Rock'n'roll Is The Blues. House of Blues recording artist Jim Belushi booked Laughing Tiger Studios in San Rafael, Calif., to add tracks by harmonica legend Charlie Musselwhite and pop rocker Huey Lewis to Belushi's upcoming solo album. Glen Clark produced, and Ari Rios engineered. Shown, from left, are Belushi, Musselwhite, Lewis, and Clark.

Semisonic Gets Mixed Up With Clearmountain. MCA recording act Semisonic worked with renowned mixing engineer Bob Clearmountain on its upcoming album for the label. Shown at Clearmountain's Mix This! Studio in Pacific Palisades, Calif., standing from left, are bassist/vocalist John Munson, vocalist/guitarist Dan Wilson, and drummer/keyboardist Jacob Slichter. Seated is Clearmountain.

newsline...

NEW YORK HAUNT THE CHINA CLUB has reopened in a new location at 268 W. 47th St. with a state-of-the-art JBL sound-reinforcement system, according to a statement from JBL. The system features two four-cabinet stacks of JBL Sound Power 225-9 double cabinets—each with a pair of 15-inch speakers and a 4-inch compression driver—on either side of the 18-foot-radius stage, which is a larger version of the original club's stage. Above the dancefloor, four more Sound Power SP225 cabinets are hung in a 90-degree coverage configuration, and four JBL 212-A Single-12 are used for rear fill. The speakers are powered by 12 JBL MPX 1200 amplifiers; a 48-input Soundcraft Series 5 console handles both front-of-house and monitor mixes.

ATLANTA POSTPRODUCTION HOUSE SYNCHRONIZED SOUND has gone all Fairlight with the installation of two MFX3 digital audio workstations and one FAME digital audio production system. The purchase marks the latest expansion of the studio, which opened in 1992 with a single 350-square-foot suite and 4 tracks of digital audio recording and has since grown to three audio suites that occupy a 6,000-square-foot space. "This massive physical expansion required a comparable upgrading of the post facility's technological capabilities," says a Fairlight statement.

NRG RECORDING IN NORTH HOLLYWOOD, CALIF., has purchased a Solid State Logic SL 9000 J series console in a new room, Studio C, that is being designed to accommodate music mixing, music recording, and sound-to-picture mixing. The customized console will have 72 inputs in an 80-frame configuration; furthermore, the board is custom-painted black to complement the studio's Gothic decor. NRG owner Jay Baumgardner says that he has been so busy lately he has been forced to turn away clients. "We are so busy," he says. "We know having the SL 9000 in our third studio will help us meet these growing demands."

Studio C is being designed by Grace Gayman with architectural acoustics by George Newborn of Studio 440. NRG's other rooms also have distinctive motifs: A is art deco, and B is Moroccan. "We try to make all the studios different," says Baumgardner. "Our clients really love working in a creative atmosphere." Among NRG's clientele is Sean "Puffy" Combs, Green Day, Aaron Neville, Sheryl Crow, Johnny Cash, Joe Cocker, the Fugees, No Doubt, Tracy Chapman, and White Zombie.

LOS ANGELES-BASED GEORGE MASSENBURG LABS (GML) has appointed HHB Communications as its exclusive U.K. distributor for GML's line of high-end equalizers, dynamics processors, and peripherals. Audio Intervisual Design president Jim Pace, who oversees GML distribution internationally, says, "HHB has an excellent reputation, and we are particularly impressed by the company's professionalism and commitment to technical excellence." HHB sales director Steve Angel adds, "GML and HHB are companies with similarly high standards, and we are naturally delighted to represent the GML range here in the U.K. We look forward to servicing existing GML customers and to introducing new customers to GML designs."

The GML product line includes the 8200 Parametric EQ, the 9500 Mastering EQ, the 8202/8204 Mic Preamp, and the 8900 Limiter/Compressor. Besides those products, HHB will be introducing the 9550 Digital Dynamic Noise Filter, which is designed for the restoration of old and damaged recordings.

A multiple Grammy and TEC Award winner, Massenburg has produced and engineered albums for Linda Ronstadt, Little Feat, Lyle Lovett, 10,000 Maniacs, Aaron Neville, Toto, and Earth, Wind & Fire, among others. As an equipment designer, Massenburg is credited with originating the parametric equalizer.

GETTING THE BLUES ALL OVER AGAIN

(Continued from preceding page)

5789,' " he says. "We really tried to pull the tempo on that one back in the sessions from where we play it onstage. But what happens with a lot of those songs is, they breathe. They may end up at the same tempo that they started at, but during the song the pulse moves in and out. 'Midnight Hour' was always a good example of that: the 1 and 3 beats are always dead-on, but the 2 and 4 are a little delayed. You can't do that with a drum machine."

The film's *coup de grace* was a battle of the bands between the Blues Brothers Band and the Louisiana 'Gator Boys—an act that included B.B. King, Dr. John, Steve Winwood, Eric Clapton, Wilson Pickett, Charlie Musselwhite, the late Junior Wells, Isaac Hayes, and Bo Diddley. Both the 'Gators and the Blues Brothers Band joined for the movie's finale on "New Orleans."

For that piece, engineer Jeff Wolpert first tracked the Blues Brothers' version of "New Orleans" at McClear-Pathé in Toronto. Then he played the tapes back at a nearby film soundstage and had the 'Gator Boys play along to the Blues Brothers' tracks; the live sound was handled by Westbury Sound and recorded on 48 tracks each of analog and digital by Toronto-based LiveWire Recording. Sixteen Audix microphones were set up on stage for vocals alone; the instrument mics seemed innumerable. "There were so many open mics on stage it was ridiculous," Wolpert recalls.

Shaffer, who was onstage in a dual role as the band leader for the 'Gator Boys and the house MC, says he could see how Wolpert could view the situation as overwhelming. "It was like a mass overdub," he says. "But onstage I wasn't worried about it a bit. Being there gave me the chance to conduct right and do terrific cues. I knew that as long as we got to tape, we could sort everything out later."

The recording was taken from the two analog multitracks and transferred to 24 tracks in a 24-bit Digidesign Pro Tools system. From there, a pre-mix was made for film-editing purposes. The final mixes—a stereo mix for the soundtrack release and a multichannel mix for the film on DA-88—were as peripatetic as the Blues Brothers themselves: "Love Light" was done at McClear-Pathé; "How Blue Can You Get" was finished at Sound On Sound. The finale, "New Orleans," was done at New York's Hit Factory; with 32 vocalists, it was the most complex mix of all.

"Every line had a different singer, and we had to have the right EQ for each one," Goldberg says. "Jeff came up with a method he called 'checkerboarding'—we did a composite reel to two-track from all the vocal slave reels, with each successive line on [alternate] tracks. Then I patched it to between 10 and 12 faders, which let us put separate EQ on the vocals that needed it. And then we muted all the others as each line was sung. It was an amazing project from the beginning right through the end."

AUDIO TRACK

(Continued from preceding page)

NASHVILLE

POINT OF GRACE overdubbed a Word Records project at Sound Emporium with **Brown Banister** producing and **Steve Bishin** and **Hank Nirider** engineering. Also at Sound Emporium, **Miranda Jackson** cut a Royalty Records album with producer **R. Harken Smith** and engineers **Clark Schleicher** and **John Skinner; Dan Tyler** and **Charlie Craig** both worked on self-produced projects, with **Matt Andrews** engineering; and **Waylon Jennings** overdubbed for Ark 21 with producer **Greg Brown** and engineers **Peter Coleman** and Andrews.

At the Sound Kitchen, **Buddy Guy** mixed a Jive Records album with producer/engineer **David Z** and assistant **Todd Gunnerson; Larry Stewart** worked on a Windham Hill project with producer **Michael Omartian**, engineer **Terry Christian**, and assistant Gunnerson; **Peter Frampton** mixed a self-produced project with **Eric Stuart** engineering and Gunnerson assisting; **Rebecca Lynn Howard** mixed a Rising Tide project with producer **Steve Fishell**, engineer **Greg Droman**, and assistant **Tim Coyle**; and **Gary Alan** mixed a Decca album with **Mark Wright** producing, Droman engineering, and Coyle assisting.

OTHER LOCATIONS

SOUND TECHNIQUES INC. (STI) in Boston hosted **Jerry Nelson**, aka the Count from "Sesame Street," for Sony Music's "Elmopalooza!" project; **Brian Dunton** engineered with **Shawn Bradley** assisting. Also at STI, **Stefano Capobianco** finished a 10-song indie project with producer/engineers **Ted Paduck** and **Tom Richards** . . . At Coast Recording in San Francisco, ubiquitous producer/engineer **Joe Chiccarelli** produced Capricorn/Mercury act **Box Set's** label debut, with **John Paterno** engineering and **Ann Marie Scott** assisting.

At Music Lab Recording Studio in Jacksonville Beach, Fla., Athens, Ga.-based modern rock quintet **Trinket** worked on tracks for its RCA Records debut; local pop-rock duo **Swirl**—featuring twin siblings **Kenny** and **Denny Scott**—worked on an upcoming Mercury Records project; and local acts **Slack Season** and **60 Grit**, as well as Huntsville, Ala., quartet **Fluid**, worked on recording projects.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

Metal Revolution. Revolution recording act Kilgore Smudge worked at Castle Oaks Studios on its sophomore album, "A Search For Reason." Shown at the sessions in the back row, from left, are producer Ed Stasium, Kilgore drummer Bill Southerland, and bassist Steve Johnson. In front, from left, are vocalist Jay Berndt and guitarist Mile Pelletier.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 14, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	KRDSSWIRE STUDIO (Atlanta, GA) Phil Tan	KRDSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	DDA AMR 12	DDA AMR 12	SSL 4000E/G	Neve 8068 MKIII	SSL 6000G
RECORDER(S)	Sony APR 24	Sony APR 24	Mitsubishi X850	Studer A80	Studer A27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 4S6
MIX DOWN STUDIO(S) Engineer(s)	STUDIO LA CO CD (Atlanta, GA) Phil Tan, Jermaine Dupri	STUDIO LA CO CD (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	SSL 4064+ w/Ultimation	SSL 4064+ w/Ultimation	SSL 4000E/G	Neve 8068 MKIII	SSL 4064G+
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X850	Studer A80	Studer B27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 4S6	Ampex 4S6
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	MASTERDISK Greg Calbi	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	EMI-LTD	Sony

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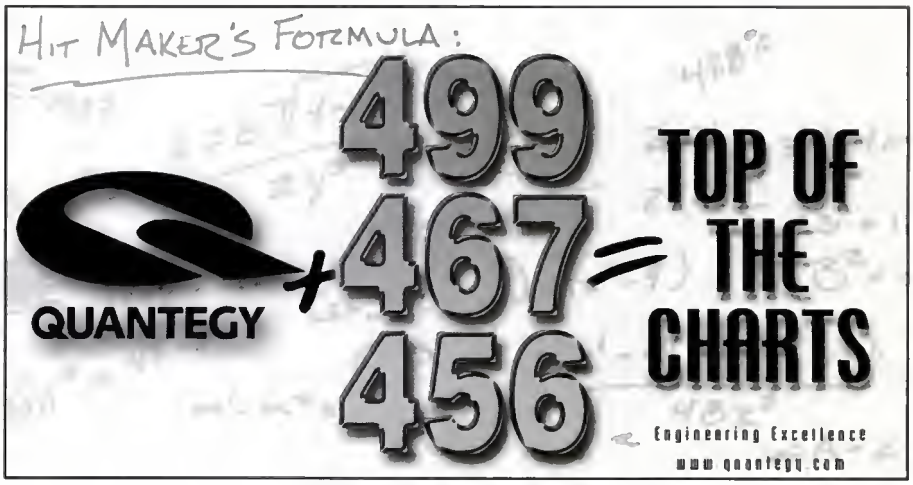

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Australia's Brashs Crashes

Music Chain In Receivership; Sale Possible

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Brashs, Australia's biggest music retail chain, is in the hands of receivers for the second time in four years, with debts of $80 million Australian ($53.6 million).

Trading will continue, with no immediate job losses expected for the 2,000-person staff in the national chain's 105 outlets. By March 7, its administrators, accountancy firm KPMG, will recommend an overhaul or sale.

Brashs

KPMG is keen not to split up the company, which began trading 90 years ago. Already one prospective buyer, CD/consumer electronics chain JB Hi-Fi, has indicated its interest. The company's joint managing director, Richard Bourous, indicates that if JB buys Brashs, it will retain staff but ax unprofitable outlets—a process current management has been engaged in during the last 12 months.

The Asian currency crisis, already blamed for a 6% drop in job advertisements in Australia in January, is also attributed to Brashs' woes. Brashs' majority shareholder, Singapore-based businessman Ong Beng Seng, has been divesting some of his many Australian investments in recent weeks—including fashion stores and hotels—due to rising interest rates in Singapore.

Ong bought a 51% stake in the music retailer in July 1994 for $40 million; Brashs had gone into voluntary administration two months before with debts of $150 million. At the time, the chain had 170 stores and a reported 20% market share.

In early 1996, Japanese consumer electrical company Daiichi Corp. bought a 49% stake for $7.5 million. Ong and Daiichi Corp. injected a further $40 million.

The last reported result showed a loss of $15.7 million in the fiscal year that ended in September 1996. The chain had forecast sales of $360 million for the same year.

Says KPMG representative Lindsay Maxsted, "Brashs unfortunately has incurred significant trading losses over the last 12 months, and the shareholders' equity has been exhausted."

A creditors' meeting before the end of the month will determine if credit lines are to be extended. "It'd be a tragedy if Brashs crumbles, because they've played a large role in Australian music culture," says Denis Handlin, chairman/CEO of Sony Music here. "But some astute person can see that Brashs have some outstanding locations, and it just needs some significant changes and [a return to] their core business to turn it around again."

The immediate effect of Brashs' decline will be reflected in the charts. Says an executive at another label, "Chains like Sanity and JB aren't online, so they're not part of the electronic chart collation process. Brashs make all the difference in charting music that is new and different."

Gov't Report Prolongs Japan's Fixed Prices

■ BY STEVE McCLURE

TOKYO—Japan's controversial resale price-maintenance system has been given a reprieve by an advisory panel to the government's Fair Trade Commission (FTC).

A recent report by the FTC's Committee on Government Regulations and Competition Policy found that while there are compelling reasons to put an end to the system, immediate abolition would cause problems.

The resale price-maintenance (RPM) system, known as *saihan* in Japanese, enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years after the release date (Billboard, Dec. 20, 1997).

"The idea that there is a need to restrain price competition between record stores by means of the RPM system lacks persuasive power," the report states. "It's hard to imagine that retailers would introduce cut-throat price competition that would take them below the break-even level.

"Japan is the only country in the world with an RPM system for music, and it is unlikely there will be serious problems if the system is abolished," the report says.

But the panel says the system should not be done away with overnight, because manufacturers and retailers need more time to prepare for the post-saihan era.

"And we must not ignore the role the system has played in terms of protecting and introducing valuable cultural works," the report continues, echoing one of the main arguments of the pro-saihan lobby.

The saihan system, which the FTC had originally hoped would be abolished this year, will thus remain in place for the foreseeable future, as the FTC is likely to accept the panel's conclusions.

Officially, Japanese record companies, publishers, and retailers support saihan, saying that it nurtures music culture by making it economical for labels to release

(Continued on page 52)

South Koreans Make Copyright 'Contact'

New Film First To Acquire Permission For Foreign Tracks

■ BY CHO HYUN-JIN

SEOUL, South Korea—The South Korean movie "The Contact" has made history by becoming the first domestic film in which foreign music is used with the permission of the original rights holders.

Before the Copyright Protection Act was revised in July 1996, South Korean movie companies were virtually free to use all international repertoire without permission; they also didn't have to pay royalties for material recorded before 1987.

So far, the soundtrack album, released here by PolyGram Korea Ltd. Sept. 10, 1997, has sold close to 600,000 copies, an impressive figure considering soundtrack albums for domestic films usually sell less than 10,000 units. In fact, soundtrack albums are something of a rarity in the South Korean market.

PolyGram

The movie "The Contact," directed by Chang Yoon-Hyun, has enjoyed both critical and commercial success since it premiered Sept. 13, 1997. The soundtrack album's six international tracks are "The Look of Love" by Dusty Springfield, "With A Girl Like You" by the Troggs, "Pale Blue Eyes" by the Velvet Underground, "Yesterday Is Here" by Tom Waits, "A Lover's Concerto" by Sarah Vaughan, and Bach's Minuets in G major and G minor (BWV 114 and 115), performed by Gustav Leonhardt.

PolyGram Korea manager Chi Soon-Hwan says PolyGram helped the movie's producers contact the relevant music publishers after the film executives approached the label for permission to use the six foreign tracks.

"More domestic movies will be using international repertoire on soundtracks from now on," Chi predicts.

"It is common to have songs performed by international artists in Korean movies, but 'The Contact' is the first movie to use such songs in a soundtrack under authorization," says the album's producer, Cho Young-Wook. To promote the album, Cho and the movie company Myung Film distributed sample singles to music retailers. They also responded to requests from music television viewers by producing a video for "A Lover's Concerto," which is used as the movie's main theme.

"Perfect planning is the core of the success of 'The Contact,' " says movie critic Oh Dong-Jin. "The movie's producers spent some 18 months on planning marketing strategies for the movie.

"The timing of the movie's release was also perfect," adds Oh. "The characters depicted in the movie were earnest and down-to-earth, at a time when society was depressed and confused due to the economic slowdown and the upcoming presidential election. And the music used in the movie was the kind that fans might have heard, but they didn't know who composed or performed the songs."

Boosted By Virgin, EMI Passes Warner Music In 1997 Italian Market Share

■ BY MARK DEZZANI

MILAN—EMI Music overtook Warner Music as the record company with the biggest share of the Italian charts in 1997.

The upward move was mainly due to an impressive performance from EMI's Virgin Music Italy, which more than doubled its 1996 market share.

The figures, supplied by Italy's major labels' body, FIMI, are based on the top 25 positions on the weekly FIMI/Nielsen album chart during 1997. The statistics exclude compilations and are considered a reference rather than an actual comparison of revenue for each company.

EMI Music Italy's share rose from 15.84% in 1996 to a table-topping 23.25% in 1997. Virgin Music Italy scored an 11.01% share, up from 4.92% in 1996.

Virgin Music Italy managing director Riccardo Clary attributes his label's success to a slate of strong international releases backed by a growing roster of successful local signings.

"Although Virgin is regarded as a 'trend' label, we are really a quality label with a very strong roster of mainstream pop signings," says Clary. "Amongst our best sellers in 1997 were Janet Jackson, George Michael, Spice Girls, and the Backstreet Boys.

EMI

"The trend artists, such as the Verve, Skunk Anansie, Massive Attack, and Chemical Brothers, also sell well here in Italy, and our local signings registered excellent results, with Marina Rei going double-platinum [200,000 units] for her second album, 'Donna,' and Nicolo Fabi also scoring double-platinum for his debut album, 'Il Giardiniere.' "

According to Clary, Virgin Italy has doubled its revenue each year since he became managing director three years ago and last year registered a turnover of 70 billion lira ($40 million). "We will have a big push on signing more new local acts this year," Clary promises. "The new album from Italian electro-rock band Ustmamo, 'Stard-Ust,' has already gone gold [50,000 copies] after just two weeks of release."

The 1996 market leader, Warner Music Italy, lost 2.68% of its share, accounting for 19.01% of the charts in 1997. PolyGram Italy overtook Sony Music Italy to move into third place, taking a 15.40% share; Sony garnered 14.93%. BMG registered a slight drop to 13.39%, although its 1996 figure included Universal Music, which set up its own distribution last year.

In its first year handling its own distribution, Universal took a 7.08% share of the charts. In addition to its own labels, Universal distributes Sugar Music, one of Italy's largest independents.

Parliament Targets U.K. Predatory Pricing

LONDON—The upper chamber of the U.K.'s Parliament, the House of Lords, has backed a move to outlaw so-called predatory pricing.

The Lords' approval of an amendment to the U.K.'s Competition Bill has been precipitated by concern over a price war in the newspaper industry. Members of both houses of Parliament are concerned that News Corp. is using its dominant position in the British market to squeeze out less profitable rival titles by selling its own papers at rock-bottom prices.

However, if the amendment to the Competition Bill passes through Parliament, the concept of predatory pricing in all fields would be outlawed. An indie record retailer would then be able to take legal action if its business was being adversely affected by cheaper prices in nearby megastores.

The Competition Bill will now go back to the House of Commons for final approval, and it is thought unlikely that the Lords' amendment will survive intact.

JEFF CLARK-MEADS

Aqua Dominates Dansk Grammys

■ BY CHARLES FERRO

COPENHAGEN—A heroes' welcome for Aqua at the Dansk Grammy Awards has closed the first chapter in the group's globe-conquering history.

The 2,500-strong crowd at the KB Hallen here gave Aqua an unprecedented standing ovation as the four members of the band approached the stage for the first of their five awards at the show, Feb. 7.

While it was without a doubt Aqua's homecoming, new acts such as Sorten Muld also registered in the public's consciousness, garnering three wins for its classical/techno mélange. Danish-language singer/songwriter Randi Laubek also rose in status thanks to her three awards.

Aqua's nonstop promo touring will soon come to an end, freeing up the group to work on a new record and do some long-overdue domestic gigs.

Tears streamed down vocalist Lene Nystrøm's cheeks as she tried to express her thanks when she and her bandmates accepted the first award.

"This tops anything we have ever accomplished," said co-front man Rene Dif. "We had never anticipated what would happen to us. We've

SORTEN MULD

been around the world two or three times, but it's a fantastic sign of recognition to be accepted in our home country."

Aqua nabbed statuettes for best video, for "Barbie Girl"; best new Danish act; best Danish band; best pop album, for "Aquarium"; and best single, for "Barbie Girl," not surprisingly.

The awards were Universal Music Denmark's first. Besides bolstering the bottom line of that company and Universal Music International, sales of the band's records appear to have caused a significant upturn in the country's balance of payments.

"We've received awards from a lot of countries, but this is something that we can really put into perspective," Nystrøm said after the show. Aqua also grabbed the Tuborg Green Award and Danmarks Radio's P3 Listeners Award, both based upon popular vote.

The break should also free up Universal's resources to concentrate on the label's first local signing, YouKnowWho, which was pushed onto the back burner when Aqua's career began boiling. The band is currently repolishing material on its debut album for an international release.

The Grammy show was the biggest to date, at a larger venue with more live acts, increased TV coverage, and extravagant stage settings. The event featured live performances by Aqua, Doky Brothers, Eros Ramazzotti, Eternal, Eric Gadd, Ibens, Juice, Lois, Nikolaj Koppel, Michael Learns To Rock, and Sorten Muld.

These performances should allow EMI-Medley to exploit the exposure for Ibens and Juice, as both acts are young and have logged successes with their debut albums. It was a surprise for many to see Bjork and Gadd on hand to receive their best international vocalist awards.

Best international single went to No Doubt's "Don't Speak" (Universal), and "OK Computer" by Radiohead (EMI) won for best interna-

(Continued on page 52)

Wings Completes Its Takeoff In Asia

LONDON—This time last year, Paul Ewing was raising money in Asia to launch an independent music company there. He's glad he's not doing it this year.

The region's financial turmoil has forced Asian entrepreneurs in every business to postpone or scrap start-up or expansion plans. Ewing, former VP and regional director for Warner Music Southeast Asia, says he is able to proceed with his fledgling Wings Music Entertainment because the groundwork—including financing—had already been completed. (The identity of Wings' backers is a point of interest and speculation in industry circles in Hong Kong, partly because Ewing declines to reveal them.)

"The Asian situation has certainly affected us," Ewing says. "Has it frightened us? No." The company, with offices in Hong Kong and a payroll of seven, has issued its first album and signed its first artists.

That debut release was a Christmas album, "Gloria," by American guitarist Frederick Clarke, recorded in the U.S. and licensed by Ewing directly from the musician. "It sold quite well, from what I understand," says Anders Nelsson, managing director of Media Bank, a competing independent.

Next up from Wings is an album by Canadian jazz/AC combo Monsoon, obtained from Attic Music Group in Toronto. Attic president Al Mair has been touting the trio since 1996, and Ewing—who likens its style to that of Kenny G, who enjoys widespread popularity in Asia—says his label will promote the release in Hong Kong and Taiwan during March and April.

New to the Wings roster are songwriter Ah Tong, who has written material for Chinese pop icon Faye Wong, and Lulu, a Tokyo-based Chinese singer. Also signed are Cry, a teensge quartet from Hong Kong that Ewing says combines a "boy band" flavor with a dash of Radiohead, and Thumb, an Australian trio in the Soundgarden mold whose lineup includes Ewing's two sons.

Wings handles its own distribution and marketing in Hong Kong; its operations there are under the direction of GM McVicar Wong. Elsewhere in Asia, releases go through a network of independents: Forward Music in Taiwan, Singapore, and Malaysia; P.T. Aquarius Musikindo in Indonesia; and Seoul Records in South Korea.

In Thailand, Ewing expects to link with the new venture being formed by Wasana Silipikul, formerly managing director of Warner Music's affiliate there. (Silipikul sold her D-Day and Muser companies to Warner while Ewing was regional chief.) In the Philippines, Wings is working on firming up a licensee.

"We're concentrating on developing newer acts," says Ewing, "although the money would be there if major acts were to become available. Obviously, we aim to keep operating costs to a sensible level [in the current business climate] and try to be as smart as we can. And because we're an indie, we don't have to get permission from 101 people to do something."

Ewing is pragmatic about conditions in Asia, calling on his 24 years of experience in the region. "I've seen it go from no music market, when there was 100% piracy, to the size of business today. What we're going through now is what the U.K. was going through in the '80s. Life goes on, and people still like music. The problems are quite serious, but Asia will come back with a vengeance. People here are resilient."

ADAM WHITE

Classical Platinum. Austrian Prime Minister Viktor Klima presents Al Bano Carrisi with a platinum award marking 60,000 sales of his "Concerto Classico" album. Pictured, from left, are Warner Music Eastern Europe president Manfred Lappe; Klima's wife, Sonja Klima; Carrisi; Klima; and Warner Music Austria deputy managing director Manfred Wodara.

newsline...

BMG ENTERTAINMENT INTERNATIONAL has bought Danish indie Replay Records and named Replay co-owner/manager Henrik Bødtcher managing director of BMG Denmark. Bødtcher replaces Lars Toft, who last year became managing director of new company unit BMG Classics Europe (Billboard, Dec. 6, 1997). Since 1993, Replay has been part of media group Metronome; BMG intends to continue ties by creating a new joint-venture label with Metronome.

MTV ASIA is bolstering its operations in the region with the creation of several posts. Sandra Fairclough, previously director of advertising sales at MTV, becomes VP of advertising sales for MTV Networks Asia; Yvonne Kao is leaving her post as director of UFO Radio in Taipei, Taiwan, to become director of advertising sales for MTV Taiwan; and Kenny Kwok, formerly a member of the founding committee of European/Chinese entertainment channel CNE, is joining MTV as its Hong Kong-based account director. Meanwhile, Janet Eng has been appointed director of marketing for MTV Asia. She joins from Singapore terrestrial broadcaster STV12.

GEOFF BURPEE

SONY MUSIC ENTERTAINMENT (JAPAN) (SMEJ) will in early March set up a subsidiary to operate a music TV channel, the company announced Feb. 6. Tentatively named SME TV Inc., it will broadcast via the digital platform operated by PerfecTV Corp. and Japan Sky Broadcasting Co. (JSkyB). Sony Corp. has a 25% stake in JSkyB, which is set to merge with PerfecTV in April.

STEVE McCLURE

BRITISH MUSIC RIGHTS, the umbrella entity representing the Alliance of Composer Organisations, the Music Publishers Assn., the Mechanical Copyright Protection Society, and the Performing Right Society (PRS), has appointed Sir Alastair Hunter to the new post of chairman, effective Feb. 9. Hunter, the U.K.'s former consul general in New York and Dusseldorf, Germany, is already an external director of PRS.

POLYGRAM RUSSIA'S Boris Zosimov has stepped down as GM after four years in the post. His successor is Gedrus Kimkevikus, head/co-owner of Lithuania-based Bomba-M, which distributes PolyGram product. He assumed the post Feb. 10. Zosimov will remain chairman of the board of PolyGram Russia but will divest some of his 49% stake in the company. He tells Billboard that the move is to allow him to pursue other projects, including the launch of a Russian service for MTV, a project with which he has been associated for several years.

ERKIN TOUZMOHAMMED

NATIONAL U.K. ROCK STATION Virgin Radio increased its reach by 23% in the fourth quarter of last year, according to Radio Joint Audience Research figures released Feb. 6. The growth followed Virgin's hiring in October of DJ Chris Evans, whose Ginger Media Group bought the station from Richard Branson in December (Billboard Bulletin, Dec. 9, 1997). Virgin's overall market share rose from 2.9% to 3.3% in the quarter. Market share for public national pop station BBC Radio 1 continued to fall, dropping from 10.1% to 9.9%. Improved listening figures at its local stations helped the BBC's overall market share rise, however, from 47.5% to 47.9%.

JONATHAN HEASMAN

SONY MUSIC INDEPENDENT NETWORK EUROPE (SINE) says it has signed a deal with Julian Palmer, former head of the U.K. office of Island imprint 4th & B'way. The pact will be with Palmer's new label, tentatively named Disco Volante. SINE is also "having active conversations with several European labels" to join its distribution network, according to a spokesman. The company recently inked pacts with Belgium's Double T and German dance indie Yo Mama.

MEDIA SONGS, the publishing arm of Brescia, Italy-based dance/pop indie Media Records, has signed a four-year subpublishing deal with Warner/Chappell Music Italiana. The pact is for exploitation of Media repertoire in the U.S., Latin America, and the Far East outside Japan. Media GM Gianfranco Bortolotti says that the deal will cover new songs and part of the company's back catalog, which includes hits from pop/dance acts Capella, 49ers, and Clock. Media Songs will continue to manage its own publishing interests in Europe and Japan.

MARK DEZZANI

U.K. DRUM'N'BASS STAR Goldie will lend his production skills to David Bowie's next album and will co-star with him in the forthcoming movie "Everybody Loves Sunshine," which is based on street culture in Goldie's hometown of Manchester, England. Bowie guests on Goldie's second album, "Saturnz Return" (London), which entered the U.K.'s official Chart Information Network chart at No. 15 on its release in the territory Feb. 2. Goldie also reveals that a collaboration with jazz guitarist Pat Metheny is in the pipeline and that he is teaming with Val Kilmer and Josh Evans for a film project called "Blessed."

SALLY STRATTON

HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 02/16/98

THIS WEEK	LAST WEEK	SINGLES
1	2	YOZORA NO MUKOU SMAP VICTOR
2	NEW	KYUKON THE YELLOW MONKEY FUN HOUSE
3	1	WINTER FALL L'ARC-EN-CIEL KI/OON/SONY
4	NEW	SASURAI TAMIO OKUDA SONY
5	3	ASHITA GA KIKOERU J-FRIENDS JHONNY'S ENTERTAINMENT
6	5	ROMANCE PENICILLIN EASTWEST JAPAN
7	NEW	KOHOJYO TO NATASHI NO JIJYO NANAOE AIKAWA CUTTING EDGE
8	4	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
9	6	FACE THE CHANGE EVERY LITTLE THING AVEX TRAX
10	NEW	INOCNI NO BETSUMEI MIYUKI NAKAJIMA PONY CANYON
11	8	1/3 NO JYUNJYO NA JYONETSO SIAM SHADE SONY
12	NEW	NAGAI AIDA KIRORO VICTOR
13	NEW	FINE COLORDAY MEGUMI HAYASHIBARA KING
14	10	PROMISE KOHMI HIROSE VICTOR
15	7	MORNING COFFEE MORNING MUSUME ONE UP MUSIC
16	20	6AD LUCK ON LOVE TOHKO PONY CANYON
17	11	HERON TATSURO YAMAHITA WARNER MUSIC JAPAN
18	12	NEGAIGOTO HITOTSU DAKE MIHO KOMATSU AMEMURA O-TOWN RECORD
19	NEW	CALOGONS NO THEMA CALOGONS KI/OON SONY
20	NEW	TSUYOKU HAKANAI MONOTACHI COCCO VICTOR

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	1	NAMIE AMURO 181920 AVEX TRAX
2	2	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS
3	7	SOUNDTRACK TITANIC SONY CLASSICAL
4	3	SHAZNA GOLD SUN AND SILVER MOON LIMITED EDITION BMG JAPAN
5	5	TRF WORKS—THE BEST OF TRF AVEX TRAX
6	NEW	COMPLEX BEST COMPLEX TOSHIBA EMI
7	4	TOSHINORI YONEKURA I PIONEER LDC
8	6	KOHMI HIROSE RHAPSODY VICTOR
9	13	SHANZA GOLD SUN AND SILVER MOON ORDINARY EDITION BMG JAPAN
10	11	GLAY REVIEW—BEST OF GLAY PLATINUM
11	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN
12	8	SIAM SHADE SIAM SHADE IV-ZERO SONY
13	12	X-JAPAN BALLAD COLLECTION POLYDOR
14	14	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
15	9	HIDEKI KAJA TEA POLYSTAR
16	NEW	YNGWIE JOHANN MALMSTEEN CONCERTO SUITE FOR ELECTRIC GUITAR AND ORCHESTRA IN E FLAT MINOR OP 1-MILLENNIUM PONY CANYON
17	NEW	HEKIRU SHIINA BABY BLUE EYES SONY
18	16	TOMOMI KAHALA STORYTELLING PIONEER LDC
19	17	MAX MAXIMUM II AVEX TRAX
20	15	RYUICHI KAWAMURA LOVE VICTOR

GERMANY (Media Control) 02/10/98

THIS WEEK	LAST WEEK	SINGLES
1	1	MY HEART WILL GO ON CELINE DION COLUMBIA
2	3	ALANE WES EPIC
3	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC
4	4	TOGETHER AGAIN JANET JACKSON VIRGIN
5	5	TORN NATALIE IMBRUGLIA RCA
6	6	WALK ON BY YOUNG DEENAY WEA
7	7	DOCTOR JONES AQUA UNIVERSAL
6	NEW	ALL I NAVE TO GIVE BACKSTREET BOYS JIVE/MOTOR MUSIC
9	8	PUSHEO AGAIN DIE TOTEN HOSEN EASTWEST
10	9	ANGELS ROBBIE WILLIAMS EMI
11	12	WHEN SUSANNAH CRIES ESPEN LINO UNIVERSAL
12	11	ONE MINUTE THE BOYZ EASTWEST
13	10	TOO MUCH HEAVEN NANA MOTOR
14	20	AMENO ERA MERCURY
15	14	IN MY BED DRU HILL MERCURY
16	15	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA
17	16	OIE LAENGSTE SINGLE OER WELT WOLFGANG PETRY ARIOLA
18	18	YOU MAKE ME WANNA . . . USHER ARIOLA
19	NEW	ONE MORE SONG THE KELLY FAMILY EMI
20	NEW	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER ARIOLA

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	2	SOUNDTRACK TITANIC SONY CLASSICAL
2	1	PUR MAECHTIG VIEL THEATER INTERCORD
3	3	CELINE OION LET'S TALK ABOUT LOVE COLUMBIA
4	NEW	PEARL JAM YIELD EPIC
5	13	ERA ERA MERCURY
6	9	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
7	5	SOUNDTRACK COMEDIAN HARMONISTS EMI
8	4	BELL BOOK & CANDLE READ MY SIGN ARIOLA
9	6	EROS RAMAZZOTTI ERDS ARIOLA
10	8	CHRIS REA THE BLUE CAFE EASTWEST
11	7	JANET JACKSON THE VELVET ROPE VIRGIN
12	15	AQUA AQUARIUM UNIVERSAL
13	12	WOLFGANG PETRY NIE GENUG ARIOLA
14	10	THE CORRS TALK ON CORNERS EASTWEST
15	14	ANDRE RIEU STRAUSS & CO. POLYDOR
16	11	SPICE GIRLS SPICEWORLD VIRGIN
17	16	WOLFGANG PETRY ALLES ARIOLA
18	NEW	WES WELENGA EPIC
19	18	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
20	17	JOHN LENNON LENNON LEGENO EMI

U.K. (Chart-Track) 02/09/98

THIS WEEK	LAST WEEK	SINGLES
1	1	DOCTOR JONES AQUA UNIVERSAL
2	NEW	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE
3	5	NEVER EVER ALL SAINTS LONDON
4	3	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA
5	NEW	MY HEART WILL GO ON CELINE OION COLUMBIA
6	2	YOU MAKE ME WANNA . . . USHER ARISTA/LAFACE
7	NEW	CLEOPATRA'S THEME CLEOPATRA WEA
8	8	ANGELS ROBBIE WILLIAMS CHRYSALIS
9	NEW	LE DISQUE JOCKEY ENCORE SUM
10	10	HIGH LIGHTHOUSE FAMILY WILD CARD/POLYDOR
11	4	MULDER AND SCULLY CATATONIA BLANCO Y NEGRO
12	NEW	MEET HER AT THE LOVE PARADE OA HOOL MANIFESTO
13	NEW	DESIRE B.B.E. POSITIVA/EMI
14	12	TOGETHER AGAIN JANET JACKSON VIRGIN
15	9	BAMBOOGIE BAMBOO VC RECORDINGS
16	NEW	WISHING ON A STAR JAY-Z FEATURING GWEN OICKEY NORTHWESTSIDE/BMG
17	14	ALL AROUNO THE WORLO OASIS CREATION
18	NEW	IT STARTED WITH A KISS HOT CHOCOLATE EMI
19	NEW	HIOEAWAY '96 OE'LACY DECONSTRUCTION
20	15	SYLVIE SAINT ETIENNE HEAVENLY

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	12	SOUNDTRACK TITANIC SOUNDTRACK
2	13	IAN GROWN UNFINISHEO MONKEY BUSINESS POLYDOR
3	4	PEARL JAM YIELD EPIC
4	1	THE VERVE URBAN HYMNS HUT/VIRGIN
5	3	ALL SAINTS ALL SAINTS LONDON
6	8	AQUA AQUARIUM UNIVERSAL
7	18	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO
8	10	VARIOUS ARTISTS ULTIMATE CLUB MIX '98 POLYGRAM TV
9	5	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
10	7	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
11	NEW	VARIOUS ARTISTS IN THE MIX '98 VIRGIN/EMI
12	2	RADIOHEAD OK COMPUTER PARLOPHONE
13	17	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN
14	6	PROPELLERHEADS OECKSANOORUMSAND-ROCKANDROLL WALL OF SOUND
15	NEW	GOLOIE SATURNZ RETURN LONDON
16	11	CELINE DION LET'S TALK ABOUT LOVE EPIC
17	NEW	NINA SIMONE BLUE FOR YOU—VERY BEST OF GLOBAL TV
16	NEW	WILL SMITH BIG WILLIE STYLE COLUMBIA
19	14	TEXAS WHITE ON BLONDE MERCURY
20	NEW	USHER MY WAY ARISTA

FRANCE (SNEP/IFOP/Tite-Live) 02/07/98

THIS WEEK	LAST WEEK	SINGLES
1	2	THE REASON CELINE OION COLUMBIA
2	3	TOGETHER AGAIN JANET JACKSON VIRGIN
3	1	VIVO PER LEI ANOREA BOCELLI & HELENE SEGARA POLYDOR
4	7	CASANOVA ULTIMATE KAOS DANCE POOL
5	4	SAVOIR AIMER FLORENT PAGNY MERCURY
6	13	EMMENE MOI ALLAN THEO EMI
7	5	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
8	6	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL
9	14	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
10	17	TORN NATALIE IMBRUGLIA RCA
11	NEW	ALARMA 666 POLYGRAM
12	12	JE T'AIME LARA FABIAN POLYDOR
13	9	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL ISLAND
14	8	JE ZAPPE ET JE MATE PASSI V2
15	18	LA FIESTA PATRICK SEBASTIAN POLYDOR
16	NEW	JE SERAI LA WORLDS APART EMI
17	10	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
16	15	BARGIE GIRL AQUA UNIVERSAL
19	11	LAURA NON C'E NEK WEA
20	16	COME INTO MY LIFE GALA SCORPIO/POLYGRAM

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	JOHNNY HALLYDAY CE QUE JE SAIS POLYGRAM
3	4	ANDREA BOCELLI ROMANZA POLYDOR
4	6	FLORENT PAGNY SAVOIR AIMER MERCURY
5	3	ALAIN BASHUNG FANTAISIE MILITAIRE BARCLAY
6	NEW	PEARL JAM YIELD SONY
7	7	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
8	NEW	BUSTA FLEX BUSTA FLEX WEA
9	5	ANORE RIEU VALSES PHILIPS/POLYGRAM
10	8	LARA FABIAN PURE POLYDOR
11	15	JANET JACKSON THE VELVET ROPE VIRGIN
12	17	POETIC LOVER AMANTS POETIQUES M6 INTER/SONY
13	13	ERA ERA MERCURY
14	9	EMMA SHAPPLIN CARMINE MEO EMI
15	10	PASSI LES TENTATIONS V2
16	16	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
17	14	BJORK HOMOGENIC VIRGIN
18	12	WILL SMITH BIG WILLIE STYLE COLUMBIA
19	18	WORLDS APART DON'T CHANGE EMI
20	RE	PASCAL OGISPO SUPERFLU SONY

CANADA (SoundScan) 02/21/98

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	BEEN AROUNO THE WORLO PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA
3	5	I WILL COME TO YOU HANSON MERCURY
4	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
5	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	4	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF OADDY & MASE) ARISTA
7	6	TOGETHER AGAIN JANET JACKSON VIRGIN
8	19	I KNOW WHERE IT'S AT ALL SAINTS LONDON/ISLAND
9	16	TOO MUCH SPICE GIRLS VIRGIN
10	7	GIVEN TO FLY PEARL JAM EPIC
11	10	NO, NO, NO DESTINY'S CHILD SONY
12	13	DON'T GE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY
13	9	FEEL SO GOOD MASE ARISTA
14	11	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.
15	15	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING 112) ARISTA
16	12	ANGEL JOEE POPULAR
17	17	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE/ZOMBA
16	14	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA
19	NEW	GONE TILL NOVEMBER WYCLEF JEAN COLUMBIA
20	18	POPHEART U2 ISLAND

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	PEARL JAM YIELD EPIC
3	2	VARIOUS ARTISTS BIG SHINY TUNES 2 WCI/WARNER
4	3	CELINE DION LET'S TALK ABOUT LOVE EPIC
5	4	SPICE GIRLS SPICEWORLD VIRGIN
6	5	VARIOUS ARTISTS WOMEN & SONG WEA
7	6	AQUA AQUARIUM UNIVERSAL
8	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
9	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
10	7	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
11	10	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
12	12	SHANIA TWAIN COME ON OVER MERCURY
13	13	BRYAN ADAMS UNPLUGGED A&M
14	11	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
15	NEW	VARIOUS ARTISTS MASSIVE DANCE HITS 3 POP/WEA
16	17	SARAH MCLACHLAN SURFACING NETTWERK
17	15	WILL SMITH BIG WILLIE STYLE COLUMBIA
18	16	JANET JACKSON THE VELVET ROPE VIRGIN
19	14	SPICE GIRLS SPICE VIRGIN
20	NEW	THE VERVE URBAN HYMNS VIRGIN

NETHERLANDS (Stichting Mega Top 100) 02/14/98

THIS WEEK	LAST WEEK	SINGLES
1	1	TOGETHER AGAIN JANET JACKSON VIRGIN
2	15	MY HEART WILL GO ON CELINE OION COLUMBIA
3	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS
4	3	TORN NATALIE IMBRUGLIA BMG
5	4	NEVER EVER ALL SAINTS MERCURY
6	7	COSE DELLA VITA EROS RAMAZZOTTI & TINA TURNER BMG
7	6	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER
8	5	BABY DON'T GO CLOSE II YOU EPIC
9	9	I'LL GE THERE FOR YOU SOLIO HARMONIE ZOMBA
10	8	AYOHEE ANDRE VAN DUIN DINO
11	13	WOORDEN ZONDER WOORDEN OE KAST CNR MUSIC
12	NEW	ALL I HAVE TO GIVE BACKSTREET BOYS ZOMBA
13	10	TELL HIM BARBRA STREISAND & CELINE OION COLUMBIA
14	12	FOOLISH GAMES JEWEL WARNER
15	18	AIN'T GOT NO/I GOT LIFE NINA SIMONE BMG
16	11	ALANE WES EPIC
17	14	ALL CRIED OUT ALLURE EPIC
16	16	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
19	17	NOBODY'S WIFE ANOUK DINO
20	20	ANGELS ROBBIE WILLIAMS EMI

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	4	CELINE OION LET'S TALK ABOUT LOVE COLUMBIA
2	6	EROS RAMAZZOTTI EROS BMG
3	2	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
4	7	ERA ERA MERCURY
5	5	JANET JACKSON THE VELVET ROPE VIRGIN
6	3	ANOUK TOGETHER ALONE DINO
7	1	RENE FROGER HOME AGAIN DINO MUSIC
8	NEW	SOUNDTRACK TITANIC SONY CLASSICAL
9	8	PAUL DE LEEUW LIEF EPIC
10	15	ALL SAINTS ALL SAINTS MERCURY
11	NEW	PEARL JAM YIELD EPIC
12	10	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH
13	9	ANDREA BOCELLI ROMANZA POLYDOR
14	12	JEWEL PIECES OF YOU WARNER
15	18	GOLDEN EARRING NAKED 11 CNR
16	11	SPICE GIRLS SPICEWORLD VIRGIN
17	13	AQUA AQUARIUM UNIVERSAL
18	20	DE KAST NIETS TE VERLIEZEN CNR
19	14	BARBRA STREISAND HIGHER GROUND COLUMBIA
20	16	GUUS MEEUWIS & VAGANT SCHILDERIJ WVS MUSIC

AUSTRALIA (ARIA) 02/15/98

THIS WEEK	LAST WEEK	SINGLES
1	2	MY HEART WILL GO ON CELINE OION EPIC/SONY
2	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY
3	7	TORN NATALIE IMBRUGLIA BMG
4	1	DOCTOR JONES AQUA UNIVERSAL
5	5	TOGETHER AGAIN JANET JACKSON VIRGIN
6	6	YOU SEXY THING T SHIRT WEA/WARNER
7	10	WALKIN' ON THE SUN SMASH MOUTH INTERSCOPE/UMA
8	8	IT'S LIKE THAT RUN-O.M.C. VS JASON NEVINS MDS
9	4	TUBTHUMPING CHUMBAWAMBA EMI
10	9	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROO STEWART FESTIVAL
11	12	TOO MUCH SPICE GIRLS VIRGIN
12	20	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA/SONY
13	11	COCO JAMBOO MR. PRESIDENT WEA/WARNER
14	15	ALL CRIED OUT ALLURE EPIC/SONY
15	14	PUSH MATCHBOX 20 EASTWEST/WARNER
16	17	DID IT AGAIN KYLIE MINOGUE MUSHROOM/SONY
17	16	HOW DO I LIVE TRISHA YEARWOOD MCA/UMA
18	18	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
19	19	PASH KATE CEBERANO MUSHROOM/SONY
20	13	I WILL COME TO YOU HANSON MERCURY/POLYGRAM

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PEARL JAM YIELD EPIC/SONY
2	1	SOUNDTRACK TITANIC SONY CLASSICAL
3	2	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
4	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
5	4	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY
6	3	SPICE GIRLS SPICEWORLD VIRGIN
7	6	AQUA AQUARIUM UNIVERSAL
8	7	SAVAGE GARDEN SAVAGE GAROEN ROADSHOW/WARNER
9	13	REGURGITATOR UNIT EASTWEST/WARNER
10	11	JEWEL PIECES OF YOU EASTWEST/WARNER
11	9	SPICE GIRLS SPICE VIRGIN
12	10	MIONIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY
13	8	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
14	18	THE WHITLAMS ETERNAL NIGHTCAP MDS
15	15	THE CORRS TALK ON CORNERS EASTWEST/WARNER
16	14	JANET JACKSON THE VELVET ROPE VIRGIN
17	NEW	RADIOHEAD OK COMPUTER EMI
18	19	THE VERVE URBAN HYMNS VIRGIN
19	12	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM
20	16	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER

ITALY (Musica e Dischi/FIMI) 02/09/98

THIS WEEK	LAST WEEK	SINGLES
1	2	TAKE ME UP RALPHI ROSARIO TIME/SELF
2	1	COME INTO MY LIFE GALA DO IT YOURSELF
3	7	TORN NATALIE IMBRUGLIA RCA/BMG RICORDI
4	10	FEEL IT THE TAMPERER FEATURING MAYA TIME/SELF
5	6	PEACE BLACKWOOD A&D/BMG RICORDI
6	NEW	MY HEART WILL GO ON CELINE DION SONY
7	5	TOGETHER AGAIN JANET JACKSON VIRGIN
8	3	DOCTOR JONES AQUA UNIVERSAL
9	4	STAY SASH! FMA/NO COLORS
10	11	WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL/INTERSCOPE
11	8	HABLAME LUNA BASIC CONNECTION FMA/NO COLORS
12	NEW	CLOSE THE DOOR REGINA DO IT YOURSELF
13	13	DEEPER SERIOUS DANGER RESHAPE
14	14	GAMBOOGIE BAMBOO VIRGIN/TIME
15	12	AMNESIA CHUMBAWAMBA EMI
16	NEW	STELLAR FUNK JESTOFUNK LEVEL ONE/SONY MUSIC
17	9	SINGIN' IN MY MIND BOYS R US 24 RECORDS/DIG IT
18	16	MORE GIN LEMON GIGI D'AGOSTINO MEDIA/SELF
19	NEW	HISTORY REPEATING PROPELLERHEADS FEATURING SHIRLEY BASSEY WALL OF SOUND
20	NEW	ALL AROUND THE WORLO OASIS EPIC

ALBUMS

THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	PEARL JAM YIELD EPIC
3	3	SOUNDTRACK TITANIC SONY CLASSICAL
4	2	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
5	NEW	GRIGNANI G CAMPI OI POPCORN POLYGRAM
6	5	AQUA AQUARIUM UNIVERSAL
7	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
8	7	POOH THE BEST OF POOH CGD
9	NEW	ALMAMEGRETTA LINGO RCA
10	6	THE VERVE URBAN HYMNS VIRGIN
11	8	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
12	9	ROBBERTO VECCHIONI ROBERTO VECCHIONI STUDIO COLLECTION EMI
13	20	PROZAC+ ACIDOACIDA EMI
14	NEW	C.S.I. LA TERRA LA GUERRA UNA QUESTIONE PRIVATA BLACKOUT/POLYGRAM
15	14	MICHELE ZARRILLO L'AMORE VUOLE L'AMORE RTI
16	11	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
17	10	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
18	12	JANET JACKSON THE VELVET ROPE VIRGIN
19	13	SPICE GIRLS SPICEWORLD VIRGIN
20	18	BRYAN ADAMS UNPLUGGED A&M

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 02/21/98 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	5	**MY HEART WILL GO ON** CELINE DION EPIC/COLUMBIA
2	1	**TOGETHER AGAIN** JANET JACKSON VIRGIN
3	2	**TORN** NATALIE IMBRUGLIA RCA
4	4	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS PROFILE
5	3	**DOCTOR JONES** AQUA UNIVERSAL
6	NEW	**ALL I HAVE TO GIVE** BACKSTREET BOYS JIVE
7	6	**NEVER EVER** ALL SAINTS LONDON
8	10	**ANGELS** ROBBIE WILLIAMS CHRYSALIS
9	NEW	**ALANE** WES SAINT GEORGE/COLUMBIA
10	7	**VIVO PER LEI** ANDREA BOCELLI & HELENE SEGARA POLYDOR
		ALBUMS
1	1	**SOUNDTRACK** TITANIC SONY CLASSICAL
2	2	**CELINE DION** LET'S TALK ABOUT LOVE EPIC/COLUMBIA
3	NEW	**PEARL JAM** YIELD EPIC
4	3	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA
5	5	**AQUA** AQUARIUM UNIVERSAL
8	4	**THE VERVE** URBAN HYMNS HUT/VIRGIN
7	NEW	**ERA** ERA MERCURY
8	6	**EROS RAMAZZOTTI** EROS DDD
9	7	**JANET JACKSON** THE VELVET ROPE VIRGIN
10	8	**SPICE GIRLS** SPICEWORLD VIRGIN

SPAIN (AFYVE/ALEF MB) 02/04/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**TORN** NATALIE IMBRUGLIA RCA
2	3	**EVERYTHING'S GONNA BE ALRIGHT** SWEETBOX DANCE NET/BMG
3	5	**BARBIE GIRL** AQUA UNIVERSAL
4	7	**RESCUE ME** BELL BOOK & CANDLE ARIOLA
5	2	**BREATHE** MIDGE URE ARIOLA
6	4	**CANDLE IN THE WIND 1997** ELTON JOHN MERCURY
7	8	**COSAS DE VIDA/CAN'T STOP THINKING ABOUT YOU** EROS RAMAZZOTTI & TINA TURNER RCA
8	NEW	**WHEN SUSANNAH CRIES** ESPEN LIND UNIVERSAL
9	6	**GIVEN TO FLY** PEARL JAM EPIC
10	NEW	**MY OH MY** ADUA UNIVERSAL
		ALBUMS
1	3	**SOUNDTRACK** TITANIC SONY CLASSICAL
2	1	**ALEJANDRO SANZ** MAS WEA
3	4	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
4	2	**MONICA NARANJO** PALABRA DE MUJER EPIC
5	6	**AQUA** AQUARIUM UNIVERSAL
6	5	**ETERNAL** THE BEST OF EMI
7	7	**BACKSTREET BOYS** BACKSTREET'S BACK VIRGIN
8	8	**DEVIL CAME TO ME** DOVER SUBTERFUGE RECORDS
9	9	**THE CORRS** TALK ON CORNERS DRO
10	RE	**JARABE DE PALO** LA FLACA VIRGIN

MALAYSIA (RIM) 02/10/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**SOUNDTRACK** TITANIC SONY CLASSICAL
2	2	**CELINE DION** LET'S TALK ABOUT LOVE SONY MUSIC
3	3	**SITI NURHALIZA** CINDAI SUWAH ENTERPRISE
4	6	**ZIANA ZAIN** BEST OF ZIANA ZAIN BMG
5	4	**VARIOUS ARTISTS** DOUBLE TROUBLE 2 BMG
6	9	**SAVAGE GARDEN** SAVAGE GARDEN SONY
7	5	**RAIHAN** SYUKUR WARNER MUSIC
8	7	**BACKSTREET BOYS** BACKSTREET'S BACK FORM RECORDS
9	8	**SPICE GIRLS** SPICEWORLD EMI
10	10	**VARIOUS ARTISTS** ROMANCE VOL. 2 EMI

PORTUGAL (Portugal/AFP) 02/10/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
2	NEW	**PEARL JAM** YIELD EPIC
3	1	**EXCESSO** EU SOU AQUELE MERCURY
4	9	**PASSARO SONHADOR** FAFA DE BELEM COLUMBIA
5	6	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
6	3	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA
7	7	**THE VERVE** URBAN HYMNS EMI
8	4	**DEMIS ROUSSOS** 34 CANCOES GLOBO/MERCURY
9	5	**ANDREA BOCELLI** ROMANZA POLYDOR
10	8	**DANIELA MERCURY** FELIAD COM ARRDZ EPIC

SWEDEN (GLF) 02/06/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**TORN** NATALIE IMBRUGLIA RCA
2	2	**NOBODY'S WIFE** ANOUK DINO MUSIC/BMG
3	3	**PRINCE IGOR** THE RAPSODY FEATURING WARREN G & SISSEL MERCURY
4	NEW	**TURN BACK TIME** ADUA UNIVERSAL
5	NEW	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS MNW/ILR
6	7	**EVERYTHING'S GONNA BE ALRIGHT** SWEETBOX RCA
7	4	**I WILL COME TO YOU** HANSON MERCURY
8	6	**AMENO** ERA MERCURY
9	5	**TOGETHER FOREVER (THE CYBER PET SONG)** DAZE EPIC
10	NEW	**NEVER EVER** ALL SAINTS LONDON
		ALBUMS
1	1	**ERIC GADD** GREATEST HITS STRAWBERRY/WARNER
2	2	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA
3	8	**CORNELIS VREESWUK** GULOKORN FRAN MASTER CEES MEMOARER METRONOME/WARNER
4	4	**ERA** ERA MERCURY
5	3	**SARAH BRIGHTMAN** TIMELESS EASTWEST/WARNER
6	5	**ANOUK** TOGETHER ALONE DINO MUSIC/BMG
7	9	**MAGNUS UGGLA** KARAOKE COLUMBIA
8	NEW	**SOUNDTRACK** TITANIC SONY CLASSICAL
9	RE	**ENYA** PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER
10	7	**AQUA** AQUARIUM UNIVERSAL

DENMARK (IFPI/Nielsen Marketing Research) 02/06/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**TORN** NATALIE IMBRUGLIA BMG
2	2	**PRINCE IGOR** THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
3	3	**THIS IS HOW WE PARTY** S.D.A.P SONY/PLADECOMPAGNIET
4	4	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS PROFILE/MD
5	5	**NEVER EVER** ALL SAINTS LONDON/POLYGRAM
6	7	**FORGIVEN** SPACE BROTHERS POLYGRAM
7	6	**SORTI DE L'ENFER** INFERNAL FLEX RECORDS/EMI
8	RE	**NOBODY'S WIFE** ANOUK BMG DENMARK
9	9	**BABY CAN I HOLD YOU TONIGHT** BOYZONE POLYDOR/POLYGRAM
10	8	**CANDLE IN THE WIND 1997** ELTON JOHN POLYGRAM
		ALBUMS
1	1	**VARIOUS ARTISTS** DIANA, PRINCESS OF WALES—A TRIBUTE SONY/PLADECOMPAGNIET
2	2	**D.A.D.** SIMPATICO EMI-MEDLEY
3	NEW	**ERA** ERA POLYGRAM
4	3	**JANET JACKSON** THE VELVET ROPE VIRGIN
5	4	**BACKSTREET BOYS** BACKSTREET'S BACK VIRGIN
6	NEW	**SOUNDTRACK** TITANIC SONY CLASSICAL
7	5	**SPICE GIRLS** SPICEWORLD VIRGIN
8	8	**CELINE DION** LET'S TALK ABOUT LOVE SONY
9	6	**DAZE** SUPER HEROES SONY
10	7	**AQUA** AQUARIUM UNIVERSAL MUSIC

NORWAY (Verdens Gang Norway) 02/05/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**PERFECT DAY** VARIOUS ARTISTS EMI
2	3	**NOBODY'S WIFE** ANOUK BMG
3	10	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS MNW
4	2	**SING UP FOR THE CHAMPIONS** MANCHESTER UNITED NORSKE GRAM
5	6	**BURNIN'** CUE UNIVERSAL
6	7	**NEVER EVER** ALL SAINTS POLYGRAM
7	4	**SUPER HERO** DAZE SONY
8	6	**TORN** NATALIE IMBRUGLIA BMG
9	9	**DJ QUICKSILVER** PLANET LOVE SONY
10	8	**PRINCE IGOR** THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM
		ALBUMS
1	1	**JANIS JOPLIN** THE VERY BEST OF JANIS JOPLIN SONY
2	4	**ERA** ERA POLYGRAM
3	6	**DOORS** BEST OF THE DOORS WARNER
4	2	**CELINE DION** LET'S TALK ABOUT LOVE SONY
5	8	**BILL WHELAN** RIVER DANCE WARNER
6	10	**THE VERVE** URBAN HYMNS VIRGIN
7	NEW	**BJORN AFZEUSLI** TANKAR VID 50 NORSKE GRAM
8	5	**AARON CARTER** AARON CARTER EDELPITCH
9	NEW	**ANOUK** TOGETHER ALONE BMG
10	9	**EROS RAMAZZOTTI** EROS BMG

FINLAND (Radiomafia/IFPI Finland) 02/09/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**POP-MUSIIKKIA** NELJA BARITONIA POKO
2	3	**MY HEART WILL GO ON** CELINE DION COLUMBIA/SONY
3	6	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE/SMD-MUSIKKI
4	4	**ALL AROUND THE WORLD** DASIS HELTER SKELTER/SONY
5	8	**TORN** NATALIE IMBRUGLIA RCA/BMG
6	NEW	**PIIKKILANKAA** DON HUONOT TERRIER/BMG
7	2	**ICE** RASMUS EVIDENCE/WARNER
8	10	**PRINCE IGOR** THE RAPSODY FEATURING WARREN G & SISSEL DEF JAM/MERCURY/POLYGRAM
9	9	**GIVEN TO FLY** PEARL JAM EPIC/SONY
10	5	**TAVAROIDEN TAIKAMAAILMA** YUP MERCURY/POLYGRAM
		ALBUMS
1	1	**APULANTA** SINGLET 1993-1997 LEVY/YHTIO
2	2	**SOUNDTRACK** TITANIC SONY CLASSICAL/SONY
3	5	**CELINE DION** LET'S TALK ABOUT LOVE SONY
4	3	**SCOOTER** THE SINGLES—ROUGH AND TOUGH AND DANGEROUS 94-98 CLUB TOOLS/K-TEL
5	4	**ERA** ERA POLYGRAM
6	NEW	**PEARL JAM** YIELD EPIC/SONY
7	6	**DAZE** SUPER HEROES EPIC/SONY
8	10	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA/BMG
9	8	**ANOUK** TOGETHER ALONE DINO/BMG
10	NEW	**YUP** DUTO ELAMA MERCURY/POLYGRAM

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

INDIA: **Cornershop's** breakthrough single, "Brimful Of Asha," is expected to be a top five U.K. entry after its Monday (16) release (Billboard, Feb. 7). That song is a testament to the rich legacy of legendary Indian singer **Asha Bhonsle**, responsible for some of the Hindi film world's best songs. Now in her fourth decade in the music business, Bhonsle is reinventing herself with a crossover into the pop firmament. She has a current release on PolyGram India, "We Can Make It," a duet with teen popsters **Code Red**. The track showcases her versatility, previously seen in her collaboration five years ago with **Boy George**. NYAY BHUSHAN

U.K.: Few bands have undergone such an acrimonious demise as **the Stone Roses**. But after guitarist **John Squire** helmed his new group **the Seahorses** to platinum status (300,000 units) here with their debut album, "Do It Yourself" (Geffen), his former friend and Roses front man **Ian Brown** is also off to a strong start with his solo endeavors. "My Star," the first single from Brown's debut Polydor set, "Unfinished Monkey Business," has already enjoyed top five domestic success since its U.K. release Feb. 2. Signed to PolyGram worldwide, Brown is negotiating to secure a North American release. Brown tells Pulse: "I loved my time in the Roses . . . but life's about staying happy." He played guitar, keyboards, and drums on the album and used all his former bandmates except Squire. "Corpses," the set's second U.K. single, will be released March 16. PAUL SEXTON

FINLAND: The angular, melodic rock group **Don Huonot** continued its breakthrough at the Finnish music industry's annual Emma Awards, held Jan. 31 in Helsinki. Don Huonot's album "Hyvää Yötä Ja Huomenta" (Good Night And Good Morning), its first for BMG Finland's new Terrier label, has gone platinum (40,000 units). They won best band, best album, and best song for the hit "Riidankylväjä" (Fightstarter). Their producer, **Kalle Chydenius**, was named best producer. Terrier's good run continued with a new signing, the self-described "love metal" band **H.I.M.**, which won best new band and best debut album (for "Greatest Lovesongs, Vol. 666"). Other winners at the televised show were more established and less rock-orientated names: **Kaija Koo** (best female vocalist), **Jari Sillanpää** (best male vocalist), **Anna Eriksson** (best new female vocalist), and **Sami Saari** (best new male vocalist). ANTTI ISOKANGAS

GERMANY: Leading the German *chanson* revival is the young Berlin performer **Tim Fischer**. On Feb. 1 he closed a sold-out two-week stint at Berlin's midsized Bar Jeder Vernunft. A charismatic performer with androgynous good looks, his repertoire includes 1920s art songs, some new material, and the occasional pop ballad. Fischer's meticulous interpretations are sometimes accompanied by extravagant facial and body gestures. He has already stamped his signature on prewar gems from the likes of **Friedrich Hollaender** and **Georg Kreisler**. The works of poet/playwright **Bertolt Brecht** also come into Fischer's repertoire, as do texts from the late film director **R.W. Fassbinder** with music from his longtime soundtrack collaborater, **Peer Raben**. Fischer was discovered in a small Hamburg theater in 1989; word spread quickly, and Fischer was soon embraced by Berlin audiences. He has since toured France and North Africa. His latest album on EMI, "Aus Blauem Glass" (Out Of Blue Glass), was released last fall. Also on EMI are "Tim Fischer Live" and the double CD "Lieder Eines Armen" (Songs Of A Poor Man). OWEN LEVY

SOUTH AFRICA: The sheer power and beauty of **Gloria Bosman's** voice has captured the attention of music buyers here. Over the past year, this Xhosa-speaking 24-year-old has enthralled audiences with her exhilarating live performances of soulful jazz standards, gospel classics, and even opera. Yet her devoted live audiences are in for a surprise with the work Bosman recorded last year in the small Chameleon Cowboy Studio in the heart of Johannesburg. Collaborating with Chameleon Cowboy's **Adrian Levi** and **Dean Hart**, Bosman crafted 12 songs that showcase her voice in a different style. She sings mostly in Zulu, and the tracks are both sophisticated and dreamy, incorporating elements of R&B, trip-hop, and South African traditional styles in a manner that stamps Bosman as one of the freshest, most progressive artists in Johannesburg. "I want people to listen to this work without any preconceived ideas about music genres," says Bosman. It's unconfirmed whether Chameleon Cowboy Records will release the tracks as a full-length album or as an EP. DIANE COETZER

DENMARK: **Anni Ringgaard** was one of two girls named Anni in her grammar school. To avoid confusion, her teachers called her "Anni One." **AnniOne** is now both her stage name and the title of her debut album for Sony-Pladecompagniet, which released Ringgaard's first single, "Heavenly Soundmachine," in October 1995. Two more singles and a few years later, "AnniOne" reached the shelves in mid-January. In the interim, two other singles, "Lovers For A While" and "Sweet Little Secrets," got extensive airplay and raised a question among listeners: "Who is she?" The album is a collection of personal musical vignettes; the rock singer/songwriter depicts a wide emotional range. "AnniOne" was produced by **Finn Verwohlt** and AnniOne's partner, **Bjarne Nygaard Nielsen**, who plays a variety of instruments on the album. Ringgaard composed most of the music and collaborated with **Jakob Eriksen** from the band **Shirtsville** on lyrics. **Jesper Mattson**, who backed the Danish duo **One Two**, plays bass, and **Mokoto Sakamoto**, who has played with **Neneh Cherry** and **Bernard Butler**, is on drums. CHARLES FERRO

REPORT PROLONGS JAPAN'S FIXED PRICES

(Continued from page 48)

minority-interest titles as well as million-sellers.

"We are unhappy with the report, which concluded there is not an adequate basis for continuing the system and that the system should be studied with a view to its abolition," says Recording Industry Assn. of Japan chairman Hiroshi Takano in a statement.

Takano adds that the industry has been doing its part to introduce a more flexible pricing regime by limiting the fixed-price term to two years, introducing a diverse price range for releases, and holding discount sales of product returned by retailers.

Privately, however, many in the industry say the current trend toward deregulation means saihan will eventually be done away with. Some, like Virgin Entertainment Japan managing director Mike Inman, publicly say the system is doomed.

"Saihan is an unfair trade practice that's been abandoned in other markets a long time ago, and there will more pressure on Japan to abandon it in the future," Inman says. "But it's very comfortable for people to have fixed pricing because they can keep their nice fat margins.

"I have to say that if saihan is abolished—and it will be abolished—it will probably affect us quite negatively, because it will wipe out a load of margin that we now comfortably have," Inman adds. "But I have to be realistic and say that in this day and age, saihan is prehistoric."

The FTC panel urges the parties involved to discuss the issue further, so exactly when the system will be abolished remains unclear.

AQUA DOMINATES DANSK GRAMMYS

(Continued from page 49)

tional album. Hanson (PolyGram) was the winner in the best new international act category.

EMI-Medley's Laubek took best female vocalist, and the prestigious best Danish album went to her "Ducks And Drakes" set; she also garnered best songwriter awards. "I was delighted that she won," says EMI-Medley promotion exec Lisbeth Bruhn. "I've been working with Randi since the beginning. They were three of the best awards you can win, and I hope it will draw some attention to her."

Laubek's album was recognized by the critics but sold less than 10,000 units. EMI-Medley says that Laubek is working on a follow-up, which will have some songs in English.

Sorten Muld, a Sony-Pladekompagniet group, was nominated in eight categories for its fusion of medieval folk songs and techno music. The act won in a new category, best techno album, as well as the awards for best album cover and best production. "It was great to win, especially the best production award," says Sorten Muld's Martin Ottosen, who describes his role in the band as "musical architect." "We're happy about that, because we made the whole album ourselves. Our music is a new way of exploiting the possibilities of technology. I think the renewal of music will come through the use of technology, which we use as instruments instead of simply [as] filler sound."

EMI-Medley's premier rock band, D:A:D, won best Danish rock album for "Simpatico." Anders Blichfeldt, vocalist for Mega Records act Big Fat Snake, took the best male vocalist award.

For the second year in a row, Jacob Haugaard, a member of the

LAUBEK

Danish parliament who was elected on a quirk, won in the best entertainment album category, this time for "Helt Kinesisk" (It's Greek To Me).

Nominees and the winners in the 28 categories are chosen by a two-part Grammy committee jury of 2,500 musicians and 90 persons in the media or with a professional connection to Danish music. Each half of the jury has equal influence on the choices made.

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Barenaked Ladies Close In On U.S.

'Brian Wilson' Boosts Reprise Band's Profile

■ BY LARRY LEBLANC

TORONTO—Support at U.S. modern rock and top 40 radio for a seven-year-old Barenaked Ladies song has provided a dramatic career turnaround for the Reprise Records act.

The Canadian act's single "Brian Wilson" is from its 14-month-old album "Rock Spectacle," an enhanced CD of live performances released worldwide Nov. 19, 1996, on Nettwerk/Reprise. The single has helped set up a strong foundation for the group's upcoming studio album, slated for worldwide release July 7.

According to SoundScan, "Rock Spectacle" has sold 346,000 units in the U.S. "Brian Wilson" is No. 68 on the Hot 100 Singles chart, No. 24 on the Modern Rock Tracks chart, and No. 40 on the Adult Top 40 chart.

The group's co-singer/guitarist Stephen Page says the album has given Barenaked Ladies—often referred to as BNL—a "second chance."

"We feel that we're on the verge of breaking this band big this year," says Rich Fitzgerald, executive VP/GM of Reprise Records U.S. "Radio and TV have never gotten them. They just thought it wasn't right for them. In the last 60 days, however, the band's image has changed. [Industry] people are now saying, 'We want to be involved.' "

The 13-track "Rock Spectacle" features sparkling live versions of tracks from the band's previous albums: "Gordon" (released worldwide in July 1992); "Maybe You Should Drive" (1994); and "Born On A Pirate Ship" (1996). Among the gems on "Rock Spectacle" are "What A Good Boy," "If I Had $1,000,000," "Jane," "When I Fall," "The Old Apartment," and "Shoe Box."

According to Page, "Rock Spectacle" was intended as a stopgap for the U.S. market while the band prepared its next studio recording, originally due last year. "[The performances] captured a lot of the energy that the studio records haven't," Page says. "We've been on the road straight for the past year. Our tour was supposed to finish last May. We took three months off and went out for the entire summer and a good portion of the fall."

The band's manager, Vancouver-based Terry McBride of Nettwerk Management, says the strategy for the band's career is based on the template he used for Sarah McLachlan, whom he also manages. " 'Rock Spectacle' is about [setting up] the band's next album," he says. He adds that promoting "Brian Wilson" will help set up the first single from the Barenaked Ladies' next album in the way that McLachlan's "Possession" single set up the single "Building A Mystery" from "Surfacing."

Eric Fritschi, artist development manager for Reprise Records U.S., says the label approached "Rock Spectacle" as a greatest-hits record that would give the label a chance to revisit songs from "Gordon" and other previous releases. With the introduction of "Rock Spectacle," Fritschi says the label shipped a live version of "The Old Apartment," originally on "Born On A Pirate Ship," and "re-attacked modern rock [radio]."

Bob Divney, VP of alternative promotion for Reprise Records U.S., says "We ended up having 40 modern rock stations on 'The Old Apartment' throughout the life of the record, which was almost a year."

As Reprise executives pondered the next single from "Rock Spectacle," WDCG Raleigh, N.C., WPLT Detroit, and WKSE Buffalo, N.Y.—all of which had supported 'The Old Apartment"—began to play "Brian Wilson." "We then saw huge sales moves in those markets,

BARENAKED LADIES

and that helped us to decide on 'Brian Wilson,' " says Fritschi. The album track and a new studio version, recorded in Seattle, were serviced to top 40, AC, triple-A, modern rock, and roots music stations in September 1997.

During the second-to-last week of 1997, modern rock WKQX (Q101) Chicago added the record, and WNNX (99X) Atlanta had, as Divney says, "a phenomenal call-out research story."

"We then picked up 15 to 18 adds the following week," Divney says, "including WPOY in Philadelphia and WHFS in Washington, D.C. . . . Now we're at 65 modern rock stations on 'Brian Wilson' and closing in on 1,000 spins." Adds Fitzgerald, "After Q101 hit the record, and 99X went with it . . . sales blew up."

Says Alex Luke, PD at WKQX: "Around Christmastime, we started talking about bands that had a following and were generating interest in Chicago with little or no radio airplay. And Barenaked Ladies fell under that banner. They've always had a loyal following here, and [adding "Brian Wilson"] was more giving a nod to the band than to the song. Once we put it on, it started getting requests, and [the album] began to sell like crazy."

The label plans to service a videoclip for the single in March. The single will be serviced to pop radio in March as well, according to Fritschi.

BNL, formed in the fall of 1988 by its prime songwriters, Page and co-vocalist/guitarist Ed Robertson, also includes drummer Tyler Stewart, bassist Jim Creeggan, and keyboardist Kevin Hearn. The group is recording its next album with Susan Rogers at Arlyn Studios in Austin, Texas. BNL, booked by Little Big Man, is set to participate in the 1998 H.O.R.D.E. tour, slated to start July 10. That lineup is also expected to include H.O.R.D.E.'s founding band, Blues Traveler, and artist Ben Harper.

BNL's Formula For Success: A Lot Of Work—And An Eyebrow-Raising Name

TORONTO—The Barenaked Ladies' single "Brian Wilson" was first released in August 1991 on a self-titled five-song cassette EP that also featured the tracks "Be My Yoko Ono" and "I'm In Love With A McDonald's Girl."

The project failed to attract much attention until the band, popularly known as BNL, was prohibited from performing here in a city-sponsored New Year's Eve concert because then-Mayor June Rowlands considered its name sexist. The resulting media coverage made the group a household name nationwide.

Boosted by airplay of its tracks on MuchMusic and at modern rock, album rock, top 40, and even country radio stations, the cassette made Canadian music history as the first indie release to reach gold status (50,000 units); it eventually sold 75,000 units (Billboard, Jan. 11, 1992).

Barenaked Ladies then entered a music contest at modern rock CFNY Toronto and won $100,000 Canadian. The group used the money to finance its first album, "Gordon," and subsequently signed a worldwide deal with Sire Records.

Some sources say the band's cartoonish image hindered its ability to develop a strong base of support for "Gordon" among skeptical American radio programmers. However, the band did moderately well at modern rock stations in markets close to the U.S.-Canadian border—such as Buffalo, N.Y., and Detroit—and in such pockets as Phoenix; Tucson, Ariz.; Santa Fe, N.M.; and Denver.

The recent sales surge of "Rock Spectacle"—Barenaked Ladies' latest album, which includes a live version of "Brian Wilson"—has affected "Gordon" in the U.S.; the latter has sold 352,000 units to date.

Despite its tepid U.S. reception, "Gordon" topped the Canadian retail album chart in Canadian trade The Record within two weeks of its release and eventually sold 950,000 units, according to Ron Morse, marketing manager, Warner Music Canada.

The band's second album, "Maybe You Should Drive," was released worldwide in August 1994 on Sire Records. The album has sold 265,000 copies in Canada, according to Morse; in the U.S., it has sold 194,000 units, according to SoundScan.

In summer 1995, during sessions for the album "Born On A Pirate Ship," the group's original keyboardist, Andy Creeggan, left. Just afterward, the band fired its manager, and Terry McBride of Nettwerk Management came aboard. McBride immediately pulled back the release of "Born On A Pirate Ship" from October 1995 to spring 1996. He spent the next five months getting the band focused and setting up the album.

"Born On A Pirate Ship," the first Barenaked Ladies recording on Reprise, has sold 199,000 units in the U.S., according to SoundScan. In Canada, Morse says it has sold 125,000 units.

LARRY LeBLANC

Muzic.com Assembles Cyber-Tools

Site Offers Search Engine, Downloadable Songs

■ BY DOUG REECE

LOS ANGELES—San Francisco-based software and Internet technologies company muzic.com (www.muzic.com) is hoping that computer users can't get too much of a good thing, as it prepares to roll out its new music-specific site.

When the site bows Friday (20), it will feature a music-specific search engine that the company claims will be the most comprehensive of its kind, with live events, music news, audio and video streaming, merchandise such as band T-shirts and posters, and approximately 400 digitally downloadable tracks for sale.

"When we first started approaching people for money, we went though all the channels that every start-up, homebrew goes through," says company co-founder Brian Villanueva. "Everyone just shook their heads because they thought we were attempting to do too much, when as far as we were concerned, it was just everything we needed to do to survive. It's some things N2K does, some JamTV does, some Ultimate Band List does, and at the heart of it all, we think of ourselves as a software and Web publishing company."

The company also plans on rolling out various industry-specific software programs throughout the year. New World Wide Web publishing software developed for specifically for artists, for example, is in the works.

Still, the megalopolitan ambitions of the site will not be matched by its decidedly underground feel.

Partner Herbie Herbert, former manager of such acts as Journey and the Steve Miller Band, says the site will also target lesser-known artists as a service providing a one-stop forum for promoting, selling, and distributing their music and merchandise. It's somewhat similar to the tack taken by such sites as the Internet Underground Music Archive.

According to Bennett, his interest and eventual pairing with partners Villanueva and Steven Dax Lee developed after his experiences as a manager and, more important, a member of the Sy Klopps Blues Band, on the group's Sy Records.

"It was really the first time I had gone through all the machinations of being an indie artist and really lived that life," says Bennett. "It helped me appreciate the idea of giving the artist the ability to use all these tools and technologies that exist now."

"This is for empowering anybody that wants access to cyberspace and the cybermarket," adds Bennett. "We want to put all the [software] tools together in one place and not necessarily be exclusive in what we provide."

Digital downloading from the site can be facilitated though Liquid Audio's MusicPlayer or AT&T's A2B player.

While most of the music industry has viewed the advent of digital downloading with varying measures of skepticism, speculation, and fear, muzic.com is optimistic about this arm of its business.

As part of the promotion for the site, muzic.com paired with Liquid Audio to offer a free, exclusive digital downloading of Joan Jett & the Blackhearts single "Fetish," which will be up until the site's launch date (Billboard Bulletin, Jan. 21).

Other material available at its start date will be a digital-download-only album by Mad Professor and interviews with artists such as Kurt Cobain, Smashing Pumpkins, and Jerry Garcia. The cost of each downloadable single will range from 50 cents to $2.

Bennett estimates that artists will be able to establish a presence on the site with digital download capabilities, video and audio streaming, text information, and other functions for a few thousand dollars, in addition to a yet-to-be-decided monthly hosting fee. Clients also have the option of fulfilling orders traditionally by themselves or with the help of muzic.com.

Bennett and Villanueva say they hope to work with more record labels in the future. They suggest that traditional retailers could benefit from in-store CD-burning kiosks, which tap into such sites as muzic.com.

"I think there have been a lot of success stories over the last three or four years without major help from the record labels," says Villanueva. "Look at bands like Phish, which are supported by such a strong international community, or Moe, which doesn't really get radio play but always sells out venues. It's very possible in the next few years that barriers will fall and allow bands and artists to operate as an independent business.

"We're about the artists and taking some of the pomp and circumstance out of the industry," he adds. "We're trying to make this a more normal business and a business that anyone can get involved in."

However, Mark Hardie, senior analyst for the Cambridge, Mass.-based

(Continued on page 55)

BY DON JEFFREY

LABELS ARE enthusiastically looking for ways to get hip with the computer generstion. Most of the activity is on the Internet. But some still see promise in the hybrid configuration known as enhanced CD (ECD).

The ECD, which is played on a computer's CD-ROM drive, was, at its introduction s few years ago, touted as the possible successor to the audio CD. Its added value was in providing video, graphics, and text, as well as music. Besides hearing an album's length of music, fans could watch videos, read about the band, and listen to snippets of interviews with the members.

Price was the issue for a while. How much would the consumer be willing to pay for the extras? Most labels figured out pretty quickly that people didn't want to pay much more than for the regular CD.

So now the price is right, and the content is, too. But the market still has not taken off. One problem may be that the message is not getting out.

Mike Lane, an executive with consumer polling firm Strategic Record Research, says, "ECDs are made, and people don't hear about them. The kids in the know, the hardcore fans, do. But how is it spreading beyond that?

New Media Usage By Active Record Buyers

	Females	Males
CD-ROM	39.1%	42.1%
Internet	25.7%	32.8%
E-Mail	25.7%	30.1%
Online Service	16.6%	21.2%
Use None of Above	6.9%	5.7%
No PC	47.5%	48.1%

An active buyer has purchased three or more recordings in a 6-month period

Source: STRATEGIC RECORD RESEARCH

Labels have not given up on the configuration, but it seems as if they have scaled down their expectations for it. For some artists—in R&B, for example—labels say it doesn't make economic sense. Enhanced-CD projects are undertaken now on an act-by-act basis. Sony Classical, for instance, is promoting a CD Extra (its name for the ECD) for the new

(Continued on page 58)

Hi Frequency Uses Local Legwork For Marketing

■ BY FRANK DiCOSTANZO

NEW YORK—Bring Ron Vos a band that seeks exposure, an album waiting to be sold, or a concert hall that needs to be filled, and he'll take it straight to the people.

The 33-year-old founder of Hi Frequency, a music marketing company that takes a grass-roots approach to independent marketing and street promotion, tries to leave no stone unturned when it comes to spreading the word about the latest rock, alternative, or trip-hop music.

Launched in January 1996, the privately held company, which spearheads targeted promotions for labels, has a network of 61 part-time field representatives (most recruited from college campuses) who cover more than 50 markets across the U.S.

Based in Chapel Hill, N.C., Hi Frequency was founded by Vos with Jay Faires of Mammoth Records, who has an equity stake but is not involved in the company's day-to-day operations. Including Vos, Hi Frequency has a full-time staff of six: three field representatives/event coordinators, a computer systems specialist, and an accountant.

"We get results because our field reps are not only dedicated to their work, but are also very knowledgeable about their local markets and know where to reach a band's potential fan base," says Vos.

Whether it is handing out promotional materials at a concert venue, getting album and cassette samplers into stores, or rubbing elbows with the hipster crowd and generating word-of-mouth, Vos emphasizes, "we never forget that everything we do must eventually lead to the sale of an album or ticket."

To that end, he explains, Hi Frequency's reps help build name recognition and raise on-site exposure for artists by staying focused on their local area. "It's really the best way to connect with the consumer," says Vos. He adds that reps work with service and retail businesses, setting up displays, posting fliers to announce tour dates, and combing high-traffic locations to spread the word.

Non-music stores—such as skate, surf, and snowboard shops; clothing/shoe stores; tattoo and piercing parlors; cafes, coffeehouses, bars, and restaurants; and tobacco accessories/"head" shops—play a key role as vehicles to expose new music.

"Of course, the promotion has to match the musical style of the artist," says Vos, noting that these retailers are provided with signage and CDs for in-store play and giveaways. "We'll also set up enter-to-win contests for premium items like T-shirts, autographed albums, and posters."

"For artists like Sneaker Pimps and Shawn Colvin," explains Vos, "we visited upscale beauty salons and boutiques, whereas with Limp Bizkit, our reps sought out the young, harder-edged high school kids going directly to the places they hang out."

With developing A&M artists Fat and Cold, he adds, reps took to following radio vans and handing out cassette singles to kids at a radio station giveaway. In fact, he claims, Hi Frequency's rep in Des Moines, Iowa, was responsible for Cold's single, "Give," being added to a major

(Continued on page 55)

Hi Frequency's full-time staff, from left, are Joel Wesley, events coordinator; Sherman Jordian, accounting; Kelly Watson, director of personnel; Ron Vos, president/owner; Rich Robin, systems manager; and Joby Brown, field staff coordinator.

newsline...

SEAGRAM reports that cash flow (earnings before interest, taxes, amortization, and depreciation) for its Universal Studios division increased 33% in the second quarter that ended Dec. 31, 1997, to $199 million, compared with the previous year. The company cites the strong home video performance of "The Lost World: Jurassic Park" and improved results from its television and music units.

Revenue for Universal Music Group slipped to $451 million in the quarter from $465 million, while cash flow rose to $47 million from $45 million. For the filmed entertainment unit, cash flow increased to $113 million from $65 million as revenue rose to $1.07 billion from $999 million.

ROD STEWART has joined David Bowie as the latest Wall Street-backed rocker, securing a loan of more than $10 million backed up by royalties from his catalog, sources say.

The 10-year loan, from Nomura Capital Entertainment Finance, is the first announcement of royalty-backed financing since the Bowie bond deal in early 1997. Nomura, which declined comment on the Stewart loan, plans to make other similar entertainment loans and sell them to securities firms, which will package them into asset-backed bonds for investors. One source says that Nomura has made other loans to entertainers but that these, unlike the Stewart deal, are not part of the bond program.

The $55 million Bowie bonds were sold by Fahnestock & Co. to Prudential Insurance. It was also announced recently that Charles Koppelman has made a deal with Prudential to create CAK Universal Credit Corp., which says it may loan up to $1 billion in its first year to copyright owners, with the rights as collateral.

NEWS CORP. reports that operating income from its 20th Century Fox film and video division fell 20% in the second quarter that ended Dec. 31, to $60 million. But the company says results exceeded Wall Street estimates, in part because of the success of the low-budget film "The Full Monty." Profits from the blockbuster movie "Titanic" will show up in the second half of the fiscal year, the company says.

NATHAN MUCHNICK INC., a Philadelphia retailer, has filed another class-action suit against the major music distributors, charging CD price fixing. The suit was filed Jan. 28 in U.S. District Court for the Southern District of New York. In December 1997, former Philadelphia retailer Third Street Jazz and Rock Holding Corp. also filed a CD price-fixing suit against the majors.

K-TEL INTERNATIONAL reports net income of $438,000 in the second fiscal quarter, which ended Dec. 31, compared with profit of $1.75 million in the same period the year before. But $850,000 of the previous-year income was due to recovery of legal expenses from a U.K. entertainment company. Quarterly net sales rose 36% to $23.2 million. Operating income fell to $578,000 in the quarter from $1.79 million on account of "investments we have made in our direct response and online businesses," the company says.

NATIONAL RECORD MART (NRM) reports that sales from stores open at least a year rose 22.4% (to $8.1 million) in January from the same month the year before. The big gain "reflects record sales" of the "Titanic" soundtrack, the company says, adding that NRM's national market share on that particular release was 4%.

NATIONAL ASSN. OF RECORDING MERCHANDISERS says that the artist lineup for the 40th Anniversary Banquet March 17 at the 1998 annual convention in San Francisco will include Brian McKnight of Motown, Fiona Apple of the Work Group, Randy Travis of DreamWorks Nashville, and Bryan White of Asylum. Dick Clark will be the host. The 1997 merchandiser and supplier of the year awards will be given out during the banquet.

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2nd Hand Wants To Be The 1st In Vinyl

Eight-Store Chicago Merchant Now Area's Oldest Chain

■ BY STEVE TRAIMAN

CHICAGO—Jim Mayhercy opened the first 2nd Hand Tunes in 1976 after working at a variety store and noticing that used records were among the best-selling items. Today he and partner Daina Jaras have seven outlets here and one in Milwaukee. Those stores include what he claims are the last two all-vinyl outlets in the metropolitan area, the first launched in December 1989 (Billboard, Jan. 6, 1990).

Used CDs, tapes, and vinyl albums and 45s still make up about two-thirds of annual volume. All the stores are active buyers of collections from a dedicated customer base that has expanded over 22 years with very little formal advertising. While each store has a computer for customer searches, the chain relies on a key cadre of managers with a variety of music knowledge. "They literally have their respective store inventories at their fingertips and in their heads," Mayhercy says.

A World Wide Web site, www.2nd.com, was launched last year by GM Scott Robinson, who also is manager of the flagship CD store in Chicago's Mid-north neighborhood. Plans for the site are likely to shake things up for the chain in a positive way this year, particularly with its eclectic customer base of area high school, college, and young adult sellers and buyers who are very much into the Internet.

Mayhercy got into the record store business after graduating from Antioch College in Yellow Springs, Ohio, where he participated in a five-year work-study program and came out with one goal. "I always wanted to own my own business," he recalls. "After seeing how well used records sold at my first job, I took some savings and a good used record collection and opened my first 2nd Hand Tunes."

Jaras joined the company two years later, in 1978, straight out of college with a business degree and a lifelong love of music. "I was looking for a niche in the music business that would be interesting and profitable," she says. "Jim had run an ad for a manager for a new store in the newspaper. I answered it, got the job, thought the business was a great idea, and we've been partners ever since."

At one time, 2nd Hand Tunes had stores in Cleveland and Miami, which have since closed. But the chain is still the Chicago area's largest local chain with the demise of Rose Records, among others. "The peak of our business was from 1992 to 1994," Jaras observes. "Used CDs held up better than vinyl and were more marketable at that time. Hardly anyone sold used CDs, and new ones were more expensive—before the arrival of Best Buy and Circuit City.

Then, in 1995, the music business in general took a dive, and there was hardly any profit in selling new CDs, so a number of chains added used CDs to their inventory.

"In recent times, it has been harder to make a living in this business," Jaras continues. Among the reasons cited are the fact that most consumers have already converted their collections from vinyl to CD; there hasn't been much music that has really excited the buying public; increased competition from newly started used-CD stores, as well as from major chains like Wal-Mart; and more direct selling by labels through mail order and the Internet.

BILLBOARD RETAIL IS COMING SOON TO A STORE NEAR YOU!

Despite the increased competitive environment, Mayhercy and Jaras say they believe that they've managed to survive and prosper for some very simple reasons.

First, 2nd Hand Tunes is the oldest and most established chain left in Chicago, and, they say, very well-known. Second, if sales at one or two stores suffer, other locations can make up for the lost volume. Third, the chain has knowledgeable managers who know what to buy and what to sell and at what prices.

Meanwhile, management has played a role in sustaining the chain's viability. It ensured store managers kept inventories under control—the biggest challenge last year—as more people wanted to sell than buy. Also, the inventory in each outlet is tailored to its neighborhood location, giving 2nd Hand Tunes more variety than other area music retailers.

Currently, the product mix is approximately 75% CDs and 25% tapes, with Mayhercy noting that "cassettes are very much in demand but very hard to buy. It's another format that seems to be on the way out before its time. We were very glad to see some positive efforts by the industry last year and hope they continue." (He is referring to the International Recording Media Assn.-sponsored "Hey . . . Where'd You Hide The Cassettes?" promotion.)

Audiovisual product is carried in all outlets, but the chain's Mid-north store has the strongest inventory of the material. At that store, approximately 12,000 sale and rental VHS, laserdisc, and DVD movies are available, as well as platform (Sony, Nintendo, and Sega) and PC computer games.

In terms of genre, rock represents approximately 50% of the chain's business, soul 20%, classical and jazz each 10%, and other genres the remaining 10%. Pricing is competitive, with most used CDs going for $7-$8 and tapes $2-$3. New product is typically $3 under suggested retail—$12.98 or $7.98 for a $15.98 list CD or $10.98 list tape, for example. For new products, key distributors include Abbey Road, Valley

(Continued on page 59)

2nd Hand Tunes' CD location in suburban Evanston, Ill., caters to nearby Northwestern University. (Photo: Steve Traiman)

EXECUTIVE TURNTABLE

RETAIL. Camelot Music in North Canton, Ohio, promotes **Jack K. Rogers** to executive VP/COO and **Lee Ann Thorn** to CFO/treasurer. They were, respectively, executive VP/CFO and VP/treasurer.

Zany Brainy in Wynnewood, Pa., promotes **Keith C. Spurgeon** to chairman and **Thomas G. Vellios** to president. Spurgeon will continue his responsibilities as CEO. Vellios was executive VP.

MANUFACTURERS. Bang & Olufsen America Inc. in Mount Prospect, Ill., promotes **Ole Bek** to president. He was managing director of international distribution development.

DISTRIBUTION. BMG Distribution in New York names **Amy Basler** director of alternative marketing. She was director of marketing and artist development at Freeworld.

Ingram Entertainment Inc. in La Vergne, Tenn., promotes **Donnie Daniel** to senior VP of finance and administration/CFO. He was VP/CFO.

ROGERS

BEK

HOME VIDEO. **Ron Lehman** is promoted to director of special markets at Republic Pictures in Los Angeles. He was national account manager.

CHILDREN. Children's Television Workshop in New York names **Sharon Lyew** director of music publishing. She was president at PT Music Inc.

HI FREQUENCY USES LOCAL LEGWORK

(Continued from page 53)

radio station, KAZR, when station staffers spotted him handing out copies of the group's cassette sampler outside a Megadeth show. "It drew their attention and led to the station giving it a try," he says.

Establishing an artist's long-term credibility is also an essential part of the company's game plan. "Tonic already had a large core of fans before they hit it big on the radio," says Vos, adding that Hi Frequency's job was to reinforce the band's street presence. Without that solid street recognition, he says, record sales can drop quickly because radio will soon lose interest, and a group will not be able to develop without a core base of fans.

Another key service the company offers labels is its "eyes and ears" package. For instance, with the Squirrel Nut Zippers' album "Hot," field reps visited music stores to do stock checks and report any problems concerning sale pricing, product positioning, displays, or listening stations.

Vos states that one main reason he started the company is he recognized that as labels continued to downsize, they would turn more to independent marketers to break new bands and handle essential tasks. At the same time, he notes, competition within the marketplace was on the rise, which meant labels would require additional manpower to ensure that their artists are heard above the fray. In essence, he says, the stage was set for a company like Hi Frequency as labels started dedicating more resources than ever before to connect directly with consumers.

"As an outsource, we're a very cost-effective way of building a following for a band," says Vos, adding that approximately 85% of the company's work comes from such major labels as A&M, Capitol, MCA, Polydor, Interscope, and Columbia. Barely in its second year, the company, according to Vos, has already played a role in helping to break eight gold or platinum acts—Seven Mary Three, Everclear, Radiohead, Tonic, Megadeth, Squirrel Nut Zippers, Colvin, and Blues Traveler. Hi Frequency's most recent projects include Sneaker Pimps and Limp Bizkit.

According to Vos, Hi Frequency's annual growth exceeds 50%, with revenue this year topping $1 million. He says he expects the company to double its number of reps within the next year. "Since day one," says Vos, "our plan has been to stay focused on what we do best, and that's street promotion." Further, he adds, focus, along with building a great team and offering labels a fresh perspective on marketing, has been the driving force of the company's success. "We'll hammer out ideas and offer strategies that blend in with the label's game plan."

"They take nothing for granted when it comes to their work," says Jordan Schur, president of Los Angeles-based Flip Records, who hired the company to help promote Limp Bizkit and Cold (signed both to A&M and the indie). While the label has its own street reps, Schur says that Hi Frequency complements its team. "As a company, they have cultivated a special relationship with us and have taken our street promotion to a lot of places it wouldn't otherwise go while making it feel as if we'd done it ourselves."

In addition, Schur continues, the company thoroughly documents all its work, providing photos, written comments, and detailed summaries. "One of the best parts of the promotional groundswell they helped build for Limp Bizkit and Cold is that it was natural, nothing was force-fed, and they really helped kids discover the music for themselves."

Bruce Henderson, senior director of artist development for Virgin Records, agrees, "It was a good experience using an outside company to help with our tour marketing." The label brought in Hi Frequency after the release of the Sneaker Pimps' first album, "Becoming X," and the start of their first U.S. tour.

"We had so many acts on tour at that time that I felt the Sneaker Pimps deserved the type of extra attention that Hi Frequency was able to provide," recalls Henderson. While other independent marketing reps, he observes, are often content to just put posters outside of concert venues, "their reps went strategically further, targeting the right restaurants, bars, and boutiques—anyplace they could get the word out on Sneaker Pimps."

Drawing a comparison between the start-up of Hi Frequency and the hands it helps break into the marketplace, Vos notes that his 2-year-old company began with little more than a shoestring budget, a $125 used computer, an old fax/phone machine, and a one-room office.

"We feel a great love for the music we help promote," says Vos. "It's a great feeling to see it grow."

MUZIC.COM

(Continued from page 53)

Forrester Research, calls this vision premature, saying that the success of such artists as Ani DiFranco is an anomaly in a world dominated by necessary and entrenched business systems.

"Record companies are venture capitalists," says Hardie. "They roam the country looking for different things to invest in, and they have the big infrastructure, the sophisticated manufacturing and distribution systems, as well as the relationships with retailers, radio, and promoters, so that when they do invest in an artist, they are best positioned to take them to a national or international level. Folks knock them for not knowing more about the Internet, but they do know their business.

"Businesses like this are going to remain on a small scale in the foreseeable future," he adds. "If they champion small, unknown artists, they aren't going to make money, and major labels are not ready to get involved [in digital downloading] for a whole host of legal and other issues."

Top Pop® Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	METALLICA ▲[22] ELEKTRA 61[illegible]3*/EEG (10.98/16.98)	METALLICA 6 weeks at No. 1	339
2	5	SOUNDTRACK ▲[4] POLYDOR 825985/A&M (10.98/17.98)	GREASE	246
3	6	BOB MARLEY AND THE WAILERS ▲[3] TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	451
4	4	PINK FLOYD ▲[13] CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1090
5	2	FLEETWOOD MAC ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	287
6	3	BEASTIE BOYS ▲[3] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	332
7	18	CELINE DIDN ▲[4] 550 MUSIC 67555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	200
8	8	BOB SEGER & THE SILVER BULLET BAND ▲[3] CAPITOL 30984*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	172
9	10	PINK FLOYD ▲[22] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	462
10	9	ELTON JOHN ▲[13] ROCKET 53293/A&M (7.98/11.98)	GREATEST HITS	412
11	7	VARIOUS ARTISTS ▲[2] TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	133
12	12	METALLICA ▲[5] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	410
13	14	GUNS N' ROSES ▲[14] GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	350
14	11	SARAH MCLACHLAN ▲[7] NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	176
15	—	MEAT LOAF ▲[13] CLEVELAND INTL 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	218
16	15	ALAN JACKSON ▲[3] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	120
17	17	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYROS/THEIR GREATEST HITS	147
18	13	FLEETWOOD MAC ▲[17] WARNER BROS. 3610 (7.98/15.98)	RUMOURS	162
19	16	JIMMY BUFFETT ▲[5] MCA 5833* (7.98/11.98)	SONGS YOU KNOW BY HEART	364
20	20	ALANIS MORISSETTE ▲[15] MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	137
21	19	EAGLES ▲[6] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	167
22	24	JIMI HENDRIX ▲[3] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	213
23	21	SHANIA TWAIN ▲[10] MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	154
24	22	VAN MORRISON ▲[3] POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	370
25	—	PEARL JAM ▲[9] EPIC 47857* (10.98 EQ/16.98) HS	TEN	256
26	23	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	64
27	—	CELINE DIDN ▲ EPIC 46893 (7.98 EQ/11.98)	UNISON	29
28	25	JAMES TAYLOR ▲[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	381
29	26	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	207
30	29	JOURNEY ▲[9] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	434
31	27	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	362
32	34	AERDSMITH ▲[4] GEFFEN 24716 (12.98/17.98)	BIG ONES	78
33	39	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	41
34	28	AC/DC ▲[10] ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	203
35	30	METALLICA ▲[4] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	379
36	33	SOUNDTRACK ▲[7] COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	254
37	35	MASTER P NO LIMIT 50696*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	11
38	—	PINK FLOYD COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	17
39	43	AEROSMITH ▲[5] COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	271
40	40	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	105
41	49	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	13
42	36	STEVE MILLER BAND ▲[5] CAPITOL 46181/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	336
43	32	NO DOUBT ▲[3] TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	110
44	41	ERIC CLAPTON ▲[7] POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	301
45	38	SADE ▲[7] EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	120
46	—	BILLY JOEL ▲[10] COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	218
47	42	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	72
48	37	SANTANA ▲[7] COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	76
49	—	CELINE DIDN ▲[2] EPIC 52473 (10.98 EQ/16.98)	CELINE DION	88
50	—	BONE THUGS-N-HARMONY ▲[4] RUTHLESS 55397/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	122

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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LENNON LEGEND : IN HIS OWN WORDS

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—John Lennon

On *Imagine:*
"That should be credited as a Lennon/Ono song, because the lyric and the concept came from Yoko... it was right out of her book *Grapefruit*."

On *Whatever Gets You Thru The Night:*
"Elton did the harmony and played piano on it. He said, 'Will you do Madison Square Garden with me if the record's number one?' I didn't think it had the chance in hell. A year later he came back and says,'Okay it's time to pay your dues'."

On *Woman:*
"It's the sort of 80's version of 'Girl' to me. It's for Yoko, but it's to all women."

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Alliance's Fate May Not Hinge On Finding An Equity Investor

RETAIL TRACK by Ed Christman

AS THE SEARCH for equity sponsors in Alliance Entertainment Corp. (AEC) moves into high gear, sources say that the Blackstone Group, the company's financial adviser, which replaced Salomon Brothers, is waiting to see which of the interested parties steps forward with a proposal. Among the parties talking with Alliance, according to those sources, are Apollo Advisors and A.C. Israel, both of which were considering investing in the firm prior to its Chapter 11 filing last July, and Bain Capital, all based in New York (Billboard Bulletin, Feb. 11). Also said to be interested is a Chicago-based investment firm known as Chilmark Partners, which once upon a time was sniffing around Camelot Music, and **Bruce Ogilvie**, a former AEC executive who sold the Abbey Road one-stop to the company.

Eric Weisman, chairman/CEO for the company, declined to comment on the situation. A week earlier, Weisman had sat down with Retail Track to discuss that very topic, the search for equity sponsors. At a lunch in New York, he began the conversation by asking me what the industry was saying about the future of Alliance. I told him that some of Alliance's naysayers believe that the company would be liquidated if the company wasn't able to find both an equity sponsor and someone to purchase its labels, Castle Communications and Concord Jazz. I further said that although I don't consider myself among those naysayers, I agreed with that assessment because the banks behind the company's revolving credit facility are secured. They are owed $185 million and another $50 million from the DIP loan.

(DIP loans are more formally known as debtor-in-possession loans, which is new credit supplied to a company that has just filed for Chapter 11. Such loans are secured and get precedence in payment schemes of reorganized companies over prepetition debt, even secured amounts. So in this case, the first $235 million collected from Alliance would be earmarked for the banks that supplied the DIP loan and the revolver.)

Weisman argued that if the company didn't get an equity offer that the banks like, the banks could choose to convert their secured debt to equity and back a stand-alone plan for Alliance, which, he pointed out, is exactly what happened in the Camelot Music Chapter 11 proceedings. I retorted that Camelot's banks weren't secured.

If both the labels are sold and an equity sponsor is found, the banks would have to find a way to appease the music manufacturers if the new company is going to have access to trade credit. On the other hand, I argued, if only the labels are sold, but no satisfactory equity offer comes forward, Alliance could

(Continued on page 58)

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Toomey, Thomson Hit 'Off' On Simple Machines

PULLING THE PLUG: **Jenny Toomey** and **Kristin Thomson**, guitarist/vocalists for the Washington, D.C., band **Tsunami**, are shutting off the juice on Simple Machines, the respected indie label they have been operating since the beginning of the decade.

The label partners have managed to accomplish quite a bit in the space of nine years. "The Trouser Press Guide To '90s Rock" put the label's achievement in a nice nutshell: "That a pair of young women could rise to the top of the straight-edge, terminally macho D.C.-area indie heap is nothing short of amazing."

Toomey says the label isn't folding because business is bad. "We had all kinds of exciting plans that got kicked when the label got successful," she maintains.

Simple Machines has kept up a full complement of releases, by Tsunami and other regional punk and pop acts, since 1990. Its longevity is all the more remarkable when one considers that Tsunami's heavy touring schedule kept Toomey and Thomson out of the office for months at a stretch. Finally, the time came when the imprint had to be shuttered if the bandmates wanted to concentrate on other artistic avenues.

"We've planned to close the label for over a year now," Toomey says. "We knew we wouldn't be doing this label forever . . . I don't think there's that much more we can learn."

Simple Machines' acts aren't being left high and dry by the closure: According to Toomey, the groups own their masters, and "a lot of the records left over will be sold by [D.C. label] Dischord and [Chicago-based] Southern."

The label plans to go out with a bang

DECLARATIONS ☆☆OF☆☆ INDEPENDENTS

by Chris Morris

and certainly not whimpering. On March 27-29, Simple Machines will mount a farewell festival in D.C. that will feature performances by 21 bands, including Tsunami, **the Grifters**, **Versus**, **Grenadine**, and "a couple of huge ones we're keeping secret," Toomey says.

WEIRD AND WONDERFUL: New York-based Touchwood Records has made its entry into the reissue field with a couple of our favorite eccentric and elusive albums of the late '60s. Touchwood has licensed the self-titled 1968 debut by the **Crazy World Of Arthur Brown** and "Hollywood Dream" by **Thunderclap Newman**, from Track Records, **the Who's** original U.K. label.

Brown is best-known for his deranged "Fire," a No. 2 U.S. hit in 1968, and for his pyromaniacal stage act, in which the loony vocalist would leap about the stage in a flame-spouting headdress. His album is a psychedelic joy, thanks to the high-powered playing of organist **Vincent Crane** (later of **Atomic Rooster**) and such loopy performances as the original "New Spontaneous Apple Creation" and a crazed cover of **Screamin' Jay Hawkins'** "I Put A Spell On You." The reissue is well-timed: Brown just came out of a long retirement for a show in England that evidently demonstrated that his madness is still in full effect.

Thunderclap Newman hit the U.S. top 40 in 1969 with "Something In The Air," perhaps the only song about armed revolution that may properly be described as wistful. The group's **Pete Townshend**-produced follow-up album offered some even more unusual material (like the unnerving nine-minute suite "Accidenta"), which was sparked by the uncanny combination of drummer **Speedy Keen's** wobbly vocals, **Andy Newman's** dense barrelhouse piano, and the late **Jimmy McCulloch's** lyrical guitar work. Unique stuff indeed.

Touchwood will soon issue "Hard On Love," an album by glam god **Marc Bolan** that has never seen American release. A label spokeswoman says the reception for the Brown and Newman titles has the label looking seriously at other licensing agreements. Good show.

QUICK HITS: New York-based Select Records has made an exclusive distribution pact with M.S. Distributing in Hanover Park, Ill. The label, noted for its hip-hop hits by **UTFO**, **the Real Roxanne**, and **Kid 'N Play** and its releases by phone-insult aces the **Jerky Boys**, will begin the new arrangement with the April release of a single by rap set **B.L.H.U.N.T.** (Brothers Looking Hard Upon Negative Thoughts) . . . DRG Records in New York has signed an exclusive marketing agreement with Collector's Choice Music. Collector's Choice, which specializes in upper-demo reissue product, will release titles by **Doris Day**, **the Four Freshmen**, **Jane Froman**, **Walter Brennan**, and **Jaye P. Morgan** in April. Koch International in Port Washington, N.Y., will distribute.

FLAG WAVING: Singer/guitarist **Susan Tedeschi** grows into action on her attention-getting Tone-Cool Records bow, "Just Won't Burn," which hit stores Feb. 10.

Now living in Atlanta, the 27-year-

(Continued on next page)

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RETAIL TRACK

(Continued from page 56)

realize an estimated $70 million from that sale, then the revolver basics could force a liquidation sale of the one-stop inventory, which now consists largely of major-label product. Since many of the holders of the bank debt are probably distressed investors who bought in at a discount, the amount received from the label sales and inventory liquidation might satiate their appetite, I argued.

Weisman insisted that the banks would rather have equity in the company than hold a liquidation. In fact, he added, if any potential investors or buyers for Alliance come forward and the amount being tendered isn't large enough, the banks are prepared to forgo doing a deal and would instead back a stand-alone plan. Needless to say, I left that lunch skeptical of Weisman's assertions.

But I was wrong.

I have since had conversations with two key players in the bank group, and both insist that it is prepared to take equity in Alliance. In fact, one says, "I am very optimistic if no acceptable suitor comes along, then the banks will choose to back a stand-alone plan."

In fact, sources suggest, Ogilvie has come forward with an offer of $100 million to buy the Alliance One-Stop Group, and one member of the creditors' committee calls that "a good starting place" but says that if that offer isn't improved or other offers aren't better, the stand-alone plan would be the way to go.

BMG Distribution president Peter Jones is put through the paces, taking inventory and upstocking, at Waterloo Records & Video in Austin, Texas. He worked at the store for a couple of days in an effort to get in touch with the retail front lines.

I HAVE BEEN COVERING the music retail, sales, and distribution beat for eight years, and one thing I have learned is that there will always be a dichotomy between music merchants and label executives. Sometimes it is loud and ugly, but more often than not it is simply a matter of two groups of professionals just discussing what business should be done, each coming at an issue from its own perspective.

Recently, the national staff at BMG Distribution did something that I wish more label executives would do: They worked in record stores for a weekend.

In December, president **Peter Jones**, senior VP of sales **Rick Cohen**, senior VP of marketing **Rick Bleiweiss**, and others hit the road, each working at a different store in the Coalition of Independent Music Stores (CIMS) network.

Barry LeVine, VP of marketing at BMG, reports that the experience worked out "unbelievably well." The CIMS network comprises 29 companies with 67 stores, and BMG staffers hit all but two of the coalition companies. "Our team of people did everything from checking in a shipment to filling in bins, interacting with customers, and ringing up sales," LeVine reports. "It was an eye-opener for us. We came back with a number of realizations."

The most important discovery for BMG was "the power of selling out of the bin, as opposed to endcaps and other positions," LeVine states. "But there were all kinds of observations brought back by staffers that will impact how BMG conducts business going forward, from the comments on our packing slip, to graphic presentation on packaging, and other little things that make it easy for both retailers and consumers in dealing with the company's product."

Cohen says that based on his experience working in a record store, he wants to have buttons made that say "It's the bins, stupid."

LeVine notes that BMG staffers found themselves working in record stores thanks to a conversation that took place between John Kunz, owner of Waterloo Records & Video in Austin, Texas, and Jones, president of BMG, at the National Assn. of Recording Merchandisers fall conference. "Kunz and Jones got into a discussion where John felt the answers were obvious if you hung out in the retail environment for a little bit," LeVine says. "So he told Jones to get back to the street, and Pete being the person he is took him up on it right that second."

LeVine says that BMG plans to have staffers work in stores on an annual basis. In June, it hopes to place staffers in stores that are a part of urban coalitions and, after that, to have staffers spend a day or two at chain stores.

BUY CYCLES

(Continued from page 53)

Ryuichi Sakamoto album. And many labels are now providing links from their ECDs to worldwide online sites.

For many record companies, the ECD is still in an experimental stage, promoted as a special product for an act's most enthusiastic fans rather than as mass-market software that can appeal to anyone interested in buying the album.

Strategic polled consumers in random phone calls about their computer access and their use of online services as E-mail and the Internet. They also asked about access to CD-ROM drives, which can give labels a look at the demographics of the market for enhanced CDs.

As for age, the highest percentage of people with CD-ROM access is the 35-44 group—for both males and females, about 15%.

Those identified as white make up 85.8% of people with CD-ROM access. For blacks it is 7.8%, which gives some indication why the ECD hasn't made a big dent in the R&B market.

Of all those surveyed, 17.7% have a college degree, but of all the people with CD-ROM access, college grads are 23.7%.

Looking at income, you can see that the $50,000-$75,000 group has the highest CD-ROM rate (16.3%), while households making that much money are only 11.2% of the population.

The region that has the highest percentage of CD-ROM access is the Pacific, 18.9%; the lowest is the Northeast, 5.9%.

Suburbanites have the highest rate of CD-ROM access, at 54.9%. For city dwellers, it's 27.6%, and for rural folk, 17.5%.

Strategic also correlates CD-ROM access with the radio formats that people listen to the most. The highest category is rock, at 23.1%. Next is top 40, at 16.1%. Country comes in at 11.7%, and R&B at 5.2%. When rock is broken out into its subgenres, modern rock leads with 7.4% (classic is 5.6%; active, 3.2%).

What cable TV channels do those with CD-ROM access watch? USA is named by the most people (62.3%), and ESPN scores second (61.5%). When the choices are narrowed to video channels, 17.2% are MTV watchers, 12.5% VH1.

Asked where they tend to shop for music, one out of four says large chains. Next, at 13.3%, is discount department stores.

As for specific shopping locations, music purchasers who are CD-ROM-savvy are more likely to choose Wal-Mart/Sam's Club (8.4%) and Best Buy (6.3%) than other chains.

Some observers believe that the DVD will overshadow and eventually kill the market for enhanced CDs. With its ability to store much more data, the DVD could be the music format of the future, they say. Others maintain, however, that the DVD will be most effective as a movie format.

INDEPENDENTS

(Continued from preceding page)

old Tedeschi was reared in the Boston blues scene; such familiars as saxophonist **Gordon Beadle** and harp player **Mike Raines** augment her band on the album.

"Boston is a home for me," the vivacious performer says. "It's a great community. People really love the blues."

Tedeschi, who shares management with Bonnie Raitt, drummer **Jonny Lee**, has another guitar prodigy, 18-year-old **Sean Costello**, as her current partner. "We met down in Memphis in '94 for the National Blues Competition and played a lot of the same festivals," she says. "Sean is actually my favorite guitarist."

No slouch on guitar herself, Tedeschi immediately grabs the ear with her singing. While she definitely takes a page from such forerunners as **Bonnie Raitt** (who is bowed to with a version of "Angel From Montgomery," long an entry in Raitt's concert book) and **Janis Joplin**, the Massachusetts native can't be bagged simply as a blues vocalist.

"Neither is **Ray Charles**," Tedeschi notes. "Didn't he do a country album? He's played saxophone, made jazz records . . . He's somebody who's always been an inspiration to me. He's the Michael Jordan of singing."

One track on the record, "You Need To Be With Me," makes apparent Tedeschi's reggae influences. "I wrote [that song] while going through my **Bob Marley** phase," she says. She has also recorded and worked live with **Toots Hibbert** of **Toots & the Maytals**. "He's like the **Otis Redding** of reggae," she enthuses. "He can really preach."

Tedeschi, who just finished a House of Blues date in her erstwhile hometown of Boston, plans a series of Midwestern dates in March.

The road has been hazardous for Tedeschi and her crew recently: She says that on a recent stop in Memphis, the band's van was stolen, along with the tapes for Costello's debut solo album. Anyone with information about the tapes should contact the band through Tone-Cool.

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CALENDAR

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FEBRUARY

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crowne Plaza, Memphis. 202-835-3655.

Feb. 14-17, **Exciting Talent And Entertainment For The Campus Market Convention**, sponsored by the National Assn. for Campus Activities, Indianapolis. 803-732-6222.

Feb. 18, **Entertainment Fellowship Dinner**, CBS Studios, Los Angeles. 818-909-0841, extension 3.

Feb. 19, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, Mechanics Institute, New York. 212-371-0280.

Feb. 19-22, **Wintergrass**, Sheraton Tacoma Convention Center and First Baptist Church, Tacoma, Wash. 206-926-4164.

Feb. 20-22, **Infotainment '98: Los Angeles**, Hilton Business Center, Loyola Marymount University, Los Angeles. 310-642-7658.

Feb. 21, **Developing A Lucrative Music Career**, Studio 122 at the Boston Center for Adult Education, Boston. 617-267-4430.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, **Real Stories: Video**, ASCAP Bldg., New York. 914-354-4154.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 25-March 1, **Noise Pop Festival**, Bottom of the Hill, San Francisco. 213-845-1210.

Feb. 26, **The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony**, Sheraton New York Hotel & Towers, New York. 212-222-9400.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label**, seminar sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 5, **Night For Hope Auction**, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles. 213-626-4611, extension 6540.

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 8, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 12, **14th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 14-16, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eal-m.com

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 914-354-4154

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-0280.

March 26-27, **BrainCamp²**, Coleman Center, New York. 516-593-5494.

GOOD WORKS

SWAP MEET: The Rock and Roll Swap Meet, sponsored by KGSR and KROX Austin, Texas, will be held Sunday (15) at the Austin Music Hall to benefit AIDS Services of Austin. Live music will be provided by **Alana Davis, Fastball, Reckless Kelly,** and **Dexter Freebish.** Contact: **Jody Denberg** or **Jyl Tamar Hershman-Ross** at 512-832-4000.

SINGING GOD'S PRAISES: **The Boys Choir Of Harlem** will perform Saturday (21) at the Wiltern Theater in Los Angeles in a show that benefits the United Negro College Fund. Contact: **Greg Johnson** at 818-508-4519.

IT'S GONNA TAKE A LOTTA LOVE: A memorial concert to raise funds for the UCLA Children's Hospital and a pediatric endowment established in the memory of **Nicolette Larson** will be held Friday (20) and Saturday (21) at the Santa Monica (Calif.) Civic Auditorium. Performers include **Crosby, Stills & Nash; Linda Ronstadt; Carole King;** and **the Section.** Contact: 310-374-4837.

FIFTH YEAR TO FIGHT SARCOMA: A winter semiformal to benefit the Kristen Ann Carr Fund and Fight Against Sarcoma will be held Feb. 28 at the Supper Club in New York. This year's event, which includes dinner, dancing, and a silent auction, is co-chaired by **Bruce Springsteen** and **Patti Scialfa-Springsteen.** Sponsors of the event include **Natalie Merchant,** Brick Wall Management, BMG Entertainment International, and Automatic Productions. Contact: **Marilyn Lavery** or **Seth Cohen** at 718-522-7171.

LIFELINES

BIRTHS

Girl, Luca Alexandra, to **Coeli** and **Ralph Jaccodine,** Jan. 13 in Cambridge, Mass. Father manages the Push Stars and Ellis Paul and is president of Black Wolf Records.

MARRIAGES

Angie Turner to **Oran Thornton,** Dec. 26 in Springfield, Mo. Bride is a Myrrh Records artist. Groom is a producer/songwriter.

DEATHS

Roger Stevens, 87, of pneumonia, Feb. 2 in Washington, D.C. Stevens was founding chairman of the Kennedy Center and served as its chairman for 27 years. He was also founding chairman of the National Endowment for the Arts, which he helped establish. Before he moved to Washington, Stevens produced more than 250 Broadway plays and musicals. In an earlier career in real estate, he formed a syndicate in 1951 that purchased the Empire State Building.

Junior Hernandez, 34, of a heart attack, Feb. 4 in New York. Hernandez hosted a Spanish-language morning program for WSKQ (Mega 97.9) New York, the market's third-highest-rated station, according to Arbitron, where he worked since 1993. His show, "El Vacilon De La Mañana," was second in ratings only to Howard Stern's morning program. Prior to WSKQ, he worked as a DJ and PD for Radio Tropica and WKAQ-FM, San Juan, Puerto Rico, and WSKQ-AM and WADO-AM New York.

Tim Kelly, 35, of injuries sustained in a car accident, Feb. 5 in Kingman, Ariz. Kelly was the guitarist for CMC recording act Slaughter. The group just finished a new live album that will now be dedicated in Kelly's memory. The band's first album, "Stick It To Ya," went double-platinum, while the follow-up, "Stick It Live," went platinum. Slaughter won an American Music Award in 1991 for best new metal band. Kelly is survived by his parents, Bill and Fran; sisters Nancy and Diane; and brother Brian.

Nick Webb, 43, of pancreatic cancer, Feb. 5 in London. Webb was a founding member of the Grammy-nominated smooth jazz group Acoustic Alchemy. At the time of his death, he was working on the act's 10th album, "Positive Thinking," which is scheduled for a May release on GRP Records. Webb is survived by his wife, Kay, and his daughter, Alexandra.

2ND HAND TUNES

(Continued from page 54)

Media, and Gotham, with cutouts from Scorpio, Off-Beat, Alpha, and Campus. T-shirts are big business for the chain, as are posters, which it buys primarily from Funky Enterprises.

While the chain advertises in telephone directory yellow pages, the most effective traffic-builder is word-of-mouth from customers, including a number of repeat clients from Europe and Asia. "One Japanese client came to the States twice a year," Jaras notes. "He increased his purchases from 1,000 vinyl soul LPs on his first visit back in 1989 to 3,000 or more vinyl and CD albums for his own expanded store and two other rock and jazz specialty shops on successive trips."

Promotions are offered several times a year, with "49 cents a pound" sales one of the most popular repeat deals, according to Jaras. "We've had movie companies buy hundreds of old albums for props, and an artist bought all our colored vinyl to melt for a creative artwork," she recalls.

Partners Daina Jaras and Jim Mayhercy own and operate eight 2nd Hand Tunes outlets in Chicago and Milwaukee. (Photo: Steve Traiman)

Both Mayhercy and Jaras see 2nd Hand Tunes moving into the 21st century despite increasing competition. As Jaras notes, "vinyl has the sound that CD only samples. When people want to sell their collection, they call us."

Mayhercy adds, "We've probably been in every high-rise and many homes in Chicagoland over the years. As long as there's software, there will be used software, and we'll be there to buy it to supply the demand!"

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Marketing Art Videos A Challenge

Category Gets Boost From Sister Wendy Series

■ BY ANNE SHERBER

NEW YORK—The eponymous star of "Sister Wendy's Story Of Painting" is short and heavy, has a decided overbite, and wears a nun's habit. She's certainly an unlikely figure to invigorate a video category that has always had to struggle to connect with its audience.

But Sister Wendy, who belongs to a silent order when she is not explicating the great paintings of the world, has gone a long way toward doing just that for cassettes about the arts. She's what any marketer prays for: a phenomenon capable of reinvigorating the market.

Burton Cromer, marketing senior VP for BBC Video, says sales of the $99.98 five-volume boxed set, released by 20th Century Fox Home Entertainment in September, are on track to exceed in six months what "Sir Kenneth Clark's Civilisation" has sold in the last four years. Cromer declines to give exact figures but estimates volume at 25,000 units. Three of the programs are also available individually.

"This is one of our few forays into special interest," notes Cromer. "Sister Wendy is unique. The production of the program is just stunning. It has that extra element that made it a hybrid between a factual program and an entertainment program. Sister Wendy is a great storyteller."

Fox Home Entertainment veered into fine arts programming by virtue of its association with BBC Video. It wasn't always that singular an event. In home video's earliest days, virtually every vendor, many of the studios, tried the genre. Most dropped out for lack of sufficient consumer interest.

AN UPHILL BATTLE

PolyGram Video, though, through its corporate ties to music labels, remains active in the performing arts arena. The company has had success with "The 3 Tenors In Concert 1994," a significant crossover hit, and most recently the concert video of Andrea Bocelli, an Italian tenor widely touted as the successor to Luciano Pavarotti.

But, cautions Sal Scamardo, PolyGram's director of specialty programming, marketing classical product is an uphill battle, even with the help of sister companies Philips Music Group and Deutsche Grammophon. Timing, he says, is everything.

The Bocelli cassette, for instance, was mated to the singer's concert tour and PBS. Many public-TV stations broadcast a Bocelli appearance during their widely promoted pledge weeks. PolyGram was able to take advantage of the opportunity, determined in part by Bocelli's schedule.

Arts programming "is street-date sensitive in the sense that you're working toward an announcement or building toward an event," Scamardo notes. "It's sensitive only in the series of events that occur around the artist." Because of its relationships with performers, PolyGram is able to re-promote titles when a concert tour or a new CD draws the public's attention.

PolyGram has a good deal more in its special interest catalog than the arts, so the supplier can concentrate marketing fire on a Bocelli title. For others—a diminishing number—the arts are their bread and butter.

Kultur in West Long Branch, N.J., has been releasing a wide assortment of arts titles since 1980. President Dennis Hedlund says the growth of sell-through has been a mixed blessing. Lower prices attract buyers, but increased volume hasn't aided revenue.

"Years ago we used to be able to get $100 for an opera," Hedlund recalls. "Now it's $29.99, and ballet is between $19.95 and $29.95." Sales average 5,000 pieces per release, he estimates.

RETAIL GROWTH

Hedlund says the business has changed in other ways as well. "Twenty years ago, we would do about 80% of sales by mail order. Now 65% comes through retail, mostly record shops," including the Musicland Group's Sam Goody and Suncoast Motion Picture Co. chains and Trans World Entertainment's Coconuts units.

Direct response, meanwhile, has shrunk to 20%, with schools and libraries accounting for most of the remainder. Kultur maintains a mailing list of some 200,000 customers.

Hedlund notes that "Sister Wendy" benefits the entire category. The real challenge is to find and release programming that garners similar attention. Hedlund thinks he's got a hot prospect in development.

Kultur, which in 1990 released 13 hours of lectures by conductor/composer Leonard Bernstein, is assembling a boxed set of the maestro's renowned "Young People's Concerts." The package, a compilation of the Bernstein Foundation's choices of the series' best concerts, will contain 10 cassettes at a suggested list price of $349.95.

ACQUISITION PUSH

Hedlund is nothing if not determined. Last summer, he bought the performing arts library of Chicago-based Homevision, known for its video collection. Homevision senior VP of sales Jeff McGuire attributes the decision to divest to several factors. "The audience is not growing," he maintains, blaming the lack of classical music education on shrinking budgets in public schools. Moreover, acquiring quality product was proving increasingly difficult.

"The major international companies started to leverage their relationships with the top talent, like Pavarotti and Domingo," McGuire says. "Rather than relying simply on their music rights, they started constructing contracts to include video." PolyGram in particular exerted "a significant presence," he says.

Although Homevision has vacated the performing arts category, it does remain perhaps the biggest supplier of fine arts videos. Homevision recently released two additions to its "American Masters" photography series: "Richard Avedon: Darkness And Light" and "Horst P. Horst: 60 Years And Still In Vogue."

McGuire believes that still makes sense for Homevision. "Fine arts is a different situation for us," he says. "I don't have the kind of competition as performing art. And we have a more dominant position because we started earlier."

Spawning A Record. HBO Home Video celebrates a bestseller, "Todd McFarlane's Spawn." It won platinum certification from the International Recording Media Assn., which awarded plaques to and Tarry Fitzgerald, president of entertainment, publishing, and licensing of Todd McFarlane Productions. Shown, from left, are HBO's Preston Lewis, marketing director; Cynthia Rhea, marketing VP; McFarlane; Fitzgerald; and Bob Cowan, national director of sell-through.

Warner Negotiates For 11th-Hour 'Advocate' Fix; Remembering Brief

PICTURE THIS

by Seth Goldstein

DEVILISHLY RISKY: Warner Home Video had accomplished what trade observers thought impossible in the current rental market.

The studio was ready to deliver an estimated 450,000 copies of "The Devil's Advocate," a middling theatrical release with domestic box-office sales of $60 million. Now Warner must consider the improbable: postponing retail delivery for at least a month and re-jiggering its Profit Plus marketing campaign. Copyright is the culprit.

Sculptor **Frederick Hart** went to a Virginia court seeking an injunction to stop release of the movie. Hart claims that his work in Washington, D.C.'s National Cathedral depicting God's creation of man has been re-created in "Advocate" as figures writhing erotically under demonic control. On Feb. 10, Judge **T.S. Ellis** agreed to give the parties 48 hours to settle the matter before enjoining release until a trial, set to begin March 16, is finished. Unless a deal is struck, Warner faces damages, a recall, and the unprecedented task of editing out the offending sculpture. The New York Times quotes the studio as stating the delay will cost $16 million.

Worse, retailers would have to reorder, and sources doubt that the numbers for a less-erotic "Advocate" would be as high. One executive wonders why the studio took the risk, heightened when Hart suffered a stroke that moved the hearing to a week before street date. His answer: Warner doesn't have much choice except to play hardball.

Last year was a theatrical wasteland for Warner, and $60 million titles are scarce. The fourth installment of Profit Plus includes "L.A. Confidential" and "Breaking Up," MGM Home Entertainment's "Red Corner," and HBO Home Video's "Don King: Only In America," made for pay TV. "L.A. Confidential," with nine Academy Award nominations and a $40 million gross, has the best prospects; it ships April 14 on cassette and DVD.

Neither format is mentioned in the recap of Time Warner's fourth quarter and 1997, an "all-time record performance," says the company. It's an odd omission because, while Time Warner has never broken out sales figures, the home video business or the success of a particular title has always been worthy of a mention. Warner Bros. did register $601 million in earnings before interest, taxes, depreciation, and amortization, 10% ahead of 1996, "despite lower domestic theatrical results."

A GOOD MAN GONE: The home entertainment industry lost a piece of its soul and a lot of its sense of humor with the death of **Henry Brief** Feb. 9 at age 73. Brief's career spanned the 40 years, from stereo recordings to DVD. We knew him for a portion of that time, the 15 years when he served as executive VP of the International Tape Assn. (The organization has since been renamed the International Recording Media Assn. to include the digital formats that burgeoned in the time after his retirement, but it's still known as the ITA.)

Taking over from founder **Larry Finley**, Brief saw the ITA through a tumultuous period when home video emerged as a multibillion-dollar business. Hollywood embraced the ITA as a trade forum before casting its lot with the Video Software Dealers Assn.

But ITA seminars, one during Thanksgiving week in New York, another in March in some posh Southwestern watering hole, were the places to learn the skinny about cassette activity from the tape manufacturers and duplicators gathered there for tennis, golf, and a lot of good talk. They gathered—and they still do. Brief was the genial, knowledgeable, witty host of the best (in every sense of the word) party in the business. The gatherings have been a high-tech "heads up" since this reporter began attending in 1976.

And just in case your sources weren't talking, Brief had a quiver full of quips, one-liners, and bluish (maybe a little Jewish) jokes that filled the news void. Shaking hands with Brief was like getting zapped by one of those palm buzzers: a little shock, a lot of laughs. When the ITA Convention next convenes March 18-21 in Dana Point, Calif., the assembled will remember Brief and miss him deeply. Our condolences go to his wife, **Rosalie**, an ITA stalwart who ran the spouse programs, and his children, **Andy** and **Judy**.

DVDOINGS: It's show time. The DVD Video Group (DVG) sponsors a St. Patrick's Day breakfast during the National Assn. of Recording Merchandisers Convention March 14-17 in San Francisco, with a discussion to follow. DVG chairman **Emiel Petrone** delivers a state-of-the-industry report on DVD's first anniversary. Tower's **Russ Solomon** moderates a panel including **Warren Lieberfarb** of Warner Home Video, **Paul Culberg** of Columbia TriStar, **Paul Brindze** of Divx Entertainment, **Mike Fidler** of Sony, **Steve Nickerson** of Toshiba, **Rusty Osterstock** of Panasonic, **Brad Anderson** of Best Buy, and **Jack Eugster** of the Musicland Group. Remember to wear green . . . Market researcher Infotech predicts sales of 10 million DVD players worldwide by the end of 2000. Based on a year's results, such extrapolations can be dangerous. Demand below that level translates as failure to corporate honchos who only know what they read. DVD spent all of 1997 living down spurious sales projections of 1 million units.

Cable, Net Don't Reduce Rentals, Report Says

SHELF TALK by Eileen Fitzpatrick

THE SURVEY SAYS: The consumer survey presented at the recent Video Software Dealers Assn. (VSDA) Regional Leaders Conference appears to have dispelled some myths that have been blamed for the slide in video rentals. The VSDA commissioned the survey, which was conducted by Yankelovich Partners of Norwalk, Conn.

For several years, the trade has complained that other leisure-time activities, including cable and the Internet, have siphoned off business. Yet the survey revealed that the best renters are consumers who also watch a lot of TV, go to the movies, buy videos, and surf the Net. The exception is the group of consumers with direct satellite systems.

The VSDA survey indicated that 38% of consumers who said they went to the movies more often in 1997 than in 1996 also rented more videos. Only 26% said they rented less. About one-third of heavy television viewers were heavy video consumers, as were four out of 10 tape purchasers. Even frequent users of the World Wide Web were as likely to frequent their local video store as surf the Net, Yankelovich concluded.

"The report was optimistic," says **Mike Kelley**, VSDA Washington state chapter president. "It's good to know that the entertainment universe is expanding, and that nothing is being sacrificed. That's a nice piece of news."

Others attending the VSDA meeting agreed the survey shattered commonly held perceptions. "It shows that expanding forms of entertainment don't have a detrimental impact on video," says Universal Studios Home Video VP of publicity **Maria LaMagra**. "That was not the case in previous studies."

The Yankelovich survey didn't cover price influences or what factors drive consumers; this omission didn't concern attendees. "It's a snapshot study, and you can't be too quick to judge the finding," says Kelley, "but it's a superb start."

"Start" is the operative word here; VSDA VP of communications and marketing **Cathy Scott** says the trade group is using Yankelovich Partners for another survey. "We're going out again next month to concentrate on [direct broadcast satellite]," she notes.

One question Yankelovich will be asking concerns consumers' home video usage before and after buying a direct broadcast satellite dish.

SELL-THROUGH DIP: After years of steady growth, sell-through dropped slightly in 1997, says a report from New York-based research firm Alexander & Associates.

U.S. purchase volume dropped to 657 million units in 1997, compared with 735 million in 1996 and 682 million in 1995, Alexander reports. It estimates total sell-through expenditures at $9.3 billion in 1997, down from $10.4 million in 1996 and $9.7 billion in 1995.

The report attributes the decrease to the lack of a major children's/family title in the the fourth quarter, the high-volume period for mass merchants. In 1997, the holidays were loaded with adult releases, such as "Batman & Robin," "The Lost World: Jurassic Park," "Men In Black," "My Best Friend's Wedding," and "Liar Liar."

As a result, the big chains reported lower video sales from October to December. In 1996, by comparison, "Toy Story," "Oliver & Company," "The Nutty Professor," a "Wizard Of Oz" repromotion, and the reissue of Warner Home Video's "Willy Wonka And The Chocolate Factory" were better-suited to mass merchants.

TRIMARK ON DVD TRAIN: Trimark Home Video will enter the DVD market with the release of "Eve's Bayou" on March 24, simultaneous with the VHS release. "Eve's Bayou" will contain behind-the-scenes footage and a short film, "Dr. Hugo," made by director **Kasi Lemmons**.

The company plans to release about 20 titles this year, all at $24.98 list. Others scheduled include "Kama Sutra: A Tale Of Love" and "Another 9½ Weeks," which will be released in April. Later this year, Trimark will ship "Sprung," "Star Kid," "Meet Wally Sparks," "Box Of Moonlight," "Cube," "Chairman Of The Board," and titles from the "Leprechaun" and "Warlock" series.

Meanwhile, Trimark has signed a distribution deal for 12 titles from Nu Image, including "Redline" with **Rutger Hauer**; "The Peacekeeper" starring **Dolph Lundgren**; "Top Of The World" starring **Dennis Hopper**; and "Sante Fe" with **Lolita Davidovich**.

TITANIC TAPES ON RISE: National Geographic's "Secrets Of The Titanic: Collector's Edition" was the top-selling video at Borders Books & Music during December 1997, according to distributor Warner Home Video.

Meanwhile, Wal-Mart and its sister company, Sam's Club, have doubled their initial orders for the title, now National Geographic's best seller at those chains. The 70-minute documentary is priced at $14.95 and features footage from the 1986 expedition to the sunken ship by **Robert Ballard**.

Last month, A&E Home Video dropped the price of its four-tape "Titanic" box set to $39.95 to take advantage of the success of the film "Titanic."

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	2	4	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
2	1	9	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
3	3	11	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
4	9	6	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
5	7	14	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
6	4	9	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
7	13	2	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
8	8	12	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
9	15	154	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
10	6	10	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
11	11	14	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
12	29	2	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	NR	19.95
13	5	10	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
14	10	3	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
15	17	104	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	24.95
16	NEW ▶		HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	24.95
17	19	6	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
18	17	3	BUDDY	Columbia TriStar Home Video 21602	Rene Russo	1997	PG	24.95
19	20	3	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
20	25	4	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	19.98
21	14	6	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
22	17	17	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	24.95
23	17	17	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
24	24	23	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
25	17	17	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.95
26	17	17	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
27	17	6	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.98
28	25	25	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo Dicaprio Claire Danes	1996	PG-13	19.98
29	28	7	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
30	NEW ▶		SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
31	24	99	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
32	RE-ENTRY		GREASE ▲◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
33	17	3	LOVE JONES	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long	1997	R	19.98
34	31	7	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
35	36	13	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1997	NR	26.99
36	22	16	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
37	34	12	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
38	39	12	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
39	32	29	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
40	35	15	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications

Billboard. FEBRUARY 21, 1998

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

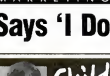
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ NO. 1 ★★★		
1	3	5	CONTACT (S)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
2	1	5	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
3	2	13	FACE/OFF (R)	Paramount Home Video 330953	John Travolta Nicolas Cage
4	10	3	THE GAME (R)	PolyGram Video 440047835	Michael Douglas Sean Penn
5	6	3	SOUL FOOD (R)	Fox/Video 4493	Vanessa Williams Vivica Fox
6	4	9	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 1048	Nicolas Cage John Cusack
7	5	9	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
8	8	3	MONEY TALKS (R)	New Line Home Video Warner Home Video 94608	Chris Tucker Charlie Sheen
9	17	2	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 1040	Tim Robbins Martin Lawrence
10	7	11	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
11	36	2	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
12	11	4	HOODLUM (R)	MGM/UA Home Video: Warner Home Video 906282	Laurence Fishburne Tim Roth
13	9	16	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video 93963	Michael Myers Elizabeth Hurley
14	4	7	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
15	16	3	PICTURE PERFECT (PG-13)	Fox/Video 4805	Jennifer Aniston Kevin Bacon
16	12	6	SPAWN (R)	New Line Home Video Warner Home Video 94610	Martin Sheen Michael Jai White
17	15	16	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10049	John Cusack Minnie Driver
18	13	11	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
19	22	5	OUT TO SEA (PG-13)	Fox/Video 6105 Walter Mathau	Jack Lemmon
20	NEW	1	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1044	Demi Moore
21	18	10	SPEED 2: CRUISE CONTROL (PG-13)	Fox/Video 6100	Sandra Bullock Jason Patric
22	19	15	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
23	2	2	WES CRAVEN'S WISHMASTER (R)	Live Home Video 60456	Robert Englund
24	20	13	ROWY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
25	NEW	1	KULL THE CONQUEROR (PG-13)	Universal Studios Home Video 83357	Kevin Sorbo Tia Carrere
26	NEW	1	CITY OF INDUSTRY (R)	Orion Home Video 4060	Harvey Keitel Stephen Dorff
27	32	3	BUDDY (PG)	Columbia TriStar Home Video 61602	Rene Russo
28	24	10	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
29	37	3	LEAVE IT TO BEAVER (PG)	Universal Studios Home Video 83357	Christopher McDonald Jerrine Turner
30	28	10	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 12687	Jackie Chan
31	NEW	1	8 HEADS IN A DUFFEL BAG (R)	Orion Home Video 4317	Joe Pesci
32	31	29	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1048	Billy Bob Thornton
33	21	6	187 (R)	Warner Home Video 15432	Samuel L. Jackson
34	25	19	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
35	NEW	1	STAR MAPS (R)	Fox/Video 6104	Douglas Spain
36	38	2	THE PROPHECY II (R)	Dimension Home Video Buena Vista Home Entertainment 12878	Christopher Walken Jennifer Beals
37	27	14	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
38	NEW	1	BRASSED OFF (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10486	Ewan McGregor Tara Fitzgerald
39	35	18	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
40	NEW	1	GANG RELATED (R)	Orion Home Video 4318	James Belushi Tupac Shakur

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 50,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

WarnerVision Says 'I Do' To Flintstones



by Moira McCormick

STONE-AGE WEDDING BELLS: Cartoon icons the Flintstones star in a movie called "The Flintstones: I Yabba Dabba Do!," which hits home video April 7 via Warner Bros. Family Entertainment. The 92-minute, clamshell-packaged feature carries a suggested retail price of $14.95.

Four other Flintstones titles are being repromoted and rereleased on the same date, at $12.95 each. A number of promotions are on tap, including free on-pack stickers and "a surprise bit of newspaper publicity," says WarnerVision Family Entertainment director of marketing **Dan Capone**.

In "I Yabba Dabba Do!," Fred Flintstone and Barney Rubble get themselves in all kinds of trouble, as they concoct a series of moneymaking schemes to pay for the wedding of Pebbles and Bamm-Bamm. Fred and Barney try to get rich quick in "Rock Vegas," in which they become enmeshed with the criminal element.

The feature originally aired on ABC as a prime-time special in 1993. "Turner released it very minimally to home video while the Turner/Time Warner merger was taking place, between December 1996 and January 1997," says Capone. "There were only 3,000 units in the marketplace. But since the merger was completed, we've been going through the Warner Bros. cartoon catalog to figure out which had the most consumer demand and potential for success on video. We looked at their popularity, [recognition] ratings, and the possibility of merchandising tie-ins."

According to Capone, research indicated that the Flintstones "would be just the sort of clamshell-packaged video movie that we could make a big splash with." The franchise had already spawned a 1994 hit live-action movie, and Flintstones merchandise continues to sell briskly. Sales reportedly topped $400 million in 1996—and that's not even taking into account licensed consumer products like Bayer Flintstones Chewable Vitamins and Pebbles Cereal.

A national advertising campaign targeting family publications will kick off in April, with full-page ads in issues of Family Fun, Disney Adventures, Nickelodeon, Parenting, and People. A marketing effort targeting kids ages 3–12 will include advertising on May school lunch menus, distributed in mid-April, which will reach more than 4 million school-age children in 38 states.

Capone, who says this is the first school-menu promotion he's done at Warner (he has worked at companies including Turner and Disney), notes that this approach, when partnered with consumer print ads, reaches both kids and parents directly. "We don't need to advertise to tell kids who Fred Flintstone is," he adds, "but we do need to let them know that the videos are available. For titles with this kind of kid appeal, reaching them right where they are is so effective."

Stickers for the four other animated titles are included with each "I Yabba Dabba Do!" package. The cassettes, in Cartoon Network packaging, run 50 minutes each, with two episodes per title. They are "The Flintstones: Bedrock 'N Roll," featuring 'Girls' Night Out" and "The Twitch"; "The Flintstones: Dino's Two Tales," with "Dino Learns Advertising" and "Dino Hollywood"; "The Flintstones: Hooray For Hollyrock," with "The Return Of Stoney Curtis" and "Ann Margrock Presents"; and "The Flintstones: Rocky Bye Babies," with "Little Bamm-Bamm" and "The Most Beautiful Baby In Bedrock."

All five cassettes will be cross-trailered on other Warner Home Video kids' releases. Capone says the Cartoon Network will be running its own promos. "The Flintstones" continues to air on the channel weekdays and on Saturdays and also runs on TNT and TBS.

KIDBITS: Here's another item sure to tickle the fancies of boomer parents and their children. Rhino Home Video is releasing a limited-edition collectors' item: a **Monkees** metal lunch box containing a 110-minute video compilation of four episodes from the '60s TV series. Each episode was picked by a different member of "the Prefab Four." They are "Hitting The High Seas," featuring "Daydream Believer"; "The Frodis Caper," with special guest **Tim Buckley**; "Monkees Vs. Machine," featuring "Last Train To Clarksville" and an appearance by **Stan Freberg**; and "Fairy Tale." The release date is March 17 at a suggested list of $39.95.

Billboard. FEBRUARY 21, 1998

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ NO. 1 ★★★		
1	1	180	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	24.99
2	3	149	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
3	7	3	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997	19.98
4	11	3	BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
5	4	25	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
6	2	7	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98
7	8	21	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
8	5	11	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment	1997	26.99
9	13	21	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
10	6	23	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
11	9	49	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7965	1996	26.99
12	17	3	BARNEY: IT'S TIME FOR COUNTING Barney Home Video/The Lyons Group 2022	1997	14.95
13	10	211	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
14	19	3	GOOSEBUMPS: NIGHT OF THE LIVING DUMMY III Fox/Video 4399	1997	14.98
15	12	29	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 985	1947	26.99
16	14	9	ANASTASIA SING ALONG Fox/Video 6804	1997	12.98
17	15	13	CREATURE COMFORTS BBC Video/Fox/Video 7012	1997	14.98
18	18	129	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
19	16	21	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98633	1997	19.96
20	23	3	WINNIE THE POOH: UN-VALENTINE'S DAY Walt Disney Home Video/Buena Vista Home Entertainment	1997	14.99
21	NEW	◆	ARTHUR'S CHICKEN POX Random House Home Video/Sony Wonder 49429	1998	12.98
22	25	161	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99
23	21	3	RUGRATS: DR. TOMMY PICKLES Nickelodeon Video/Paramount Home Video 839013	1997	12.95
24	NEW	◆	ARTHUR'S NEW PUPPY Random House Home Video/Sony Wonder 49427	1998	12.98
25	22	247	CINDERELLA Walt Disney Home Video/Buena Vista Home Entertainment 410	1950	26.99

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Reviews&Previews

ALBUMS
EDITED BY PAUL VERNA

POP

LEE FELDMAN
Living It All Wrong
PRODUCER: Roger Peltzman
Pure/Mercury 003642540
A regular of such downtown New York haunts as the Knitting Factory, Fez, and CB's Gallery, pianist/composer/performer Lee Feldman excels at the kind of jazzy pop songcraft that made a household name out of Randy Newman. Among Feldman's trademarks are a hint of irony in the lyrics, complex but memorable melodies, and sparse arrangements (piano, bass, and drums, with the occasional horn) that allow the songs to shine through. The album was released independently and eventually picked up by Mercury, setting the stage for this underground artist to be heard by a wider audience. Highlights include the title track, "Fragments Falling," "Carolyn," and "We Now Have Time," all of which are good candidates for college and triple-A airplay.

ANNE SCIOLLA, BRIAN KOVACH
Jerome Kern: Lost Treasures
PRODUCER: Matthew H. Phillips
Centaur 2371
Standing charmingly on their own, but also indicating the master of musical theater and film Kern would become, are 24 of his songs, composed as early as 1906 through 1913. Soprano Anna Sciolla and pianist Brian Kovach are ingratiatingly up to the task, making no concessions to modernity so they can transport the listener to the style of the period. Even those who know lots of Kern may be surprised to learn he could also write a polished lyric, as evidenced by two songs presented here. A total delight. Distributed by Qualiton.

CHRISTINE ANDREAS
Love Is Good
PRODUCER: Martin Silvestri
After 9 92018
Currently starring in "The Scarlet Pimpernel" on Broadway, Christine Andreas is a big-voiced musical theater star who can convey touching intimacy, an important asset in a recording. She is also daring—perhaps a better word is "confident"—in the varied nature of her program: show tunes, contemporary songs, and one lovely ballad, "Love Is Good," that requires her to sing in French. Two fine, rarely heard songs are "Love Don't Need A Reason," with a melody by Peter Allen, and the Sammy Cahn/Jimmy Van Heusen oldie "All My Tomorrows." On her first solo album, Andreas offers the kind of showcase that skillfully makes a case for her all-around vocal foundation. Distributed by Touchwood. Contact: 212-977-7800.

COUNTRY

★ CHRIS KNIGHT
PRODUCERS: Frank Liddell, Greg Droman
Decca 70007
Chris Knight is probably the most original writer to hit Nashville since Steve Earle, and it will be interesting to see what becomes of him. Comparisons to Earle—and also to John Prine, not to mention "Nebraska"-era Bruce Springsteen—will be inevitable. Knight and his producers wisely eschewed the solo acoustic guitar approach, with its folkie overtones, and laced this production with a blistering set of sidemen featuring Richard Bennett on electric guitar. Knight's songs are rich with the imagery of his native rural Kentucky and are alive with its people. The farmer in "House And 90 Acres" comes to life just as surely as the loser does in "William." Knight's expressive, gritty voice perfectly matches his dark tales.

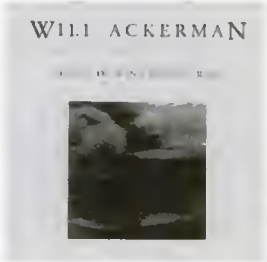
SPOTLIGHT

JULES SHEAR
Between Us
PRODUCERS: Stewart Lerman, Jules Shear
High Street 10352
Acclaimed singer/songwriter/performer Jules Shear delivers an album that breathes fresh air into what's become a tired formula: the duets album. What sets Shear's project apart from higher-profile efforts of recent years is the earnestness of the matchups and the fact that all the songs are new, original compositions rather than recycled classics. Shear's collaborators include such kindred spirits as Paula Cole, Rosanne Cash, Carole King, Rob Wasserman, and Ron Sexsmith. Among the album's many highlights are "On These Wheels Again" (featuring Suzzy Roche), "Restaurant Scene" (Susan Cowsill), and "Who's Dreaming Who" (Cash), but virtually any track offers potential for exposure at triple-A, college, and folk outlets. For Shear, a left turn that opens new creative avenues.

SPOTLIGHT

BYRON STINGILY
The Purist
PRODUCERS: various
Nervous 20226
After gathering a loyal club following as the front man of pioneering house music act Ten City, Stingily is ready to break out into the mainstream. His first solo effort is a seamless, meticulously assembled album that gives underground loyalists a reason to smile while also providing several tunes with a solid, radio-conscious tone. Most notable is his revision of Sylvester's classic "You Make Me Feel (Mighty Real)," destined to reach a wide new audience thanks to Stingily's rich falsetto and a vibrant, hi-NRG backing track. Just about every dance producer of merit contributes to the set, starting with David Morales, Maurice Joshua, and Masters at Work. However, the spotlight wisely never sways far from Stingily, who has grown into a masterful, soulful belter with immense star power.

SPOTLIGHT



WILL ACKERMAN
Sound Of Wind Driven Rain
PRODUCER: Will Ackerman
Windham Hill 01934-11250
Windham Hill Records founder Will Ackerman now runs the label Imaginary Road, but as an artist he's still a master of the "Windham Hill sound" he pioneered. "Sound Of Wind Driven Rain" has the familiar earmarks of earlier Ackerman albums, with plaintive, melancholy melodies flowing over a finger-picked trellis of arpeggios. In addition to the usual accomplices—violinist Charlie Bisharat, oboist Paul McCandless, and bassist Michael Manring—is Ugandan musician Samite, whose soaring voice lifts Ackerman's "Hawk Dreaming" into a soulful hymn. Yet even Ackerman's solo pieces, like "Unconditional," have that timeless introspection that has made his music so enduring.

VITAL REISSUES®

FRANK ZAPPA
Cucamonga
REISSUE PRODUCER: Gary Tanenbaum
Del-Fi 71261
Frank Zappa made a modest living in the early 1960s with his musician/engineer associate Paul Buff, running a small studio in the Southern Californian town of Cucamonga. Zappa and Buff combined their bizarre sensibilities and recording innovations on a series of singles for the Donna and Original Sound labels, including a campy novelty 45 from a local horror-movie TV host; a pair of period-piece Buff instrumentals; two awful love songs of the type that Zappa would forever lampoon; and two surf-rock instrumentals—a snippet of one would turn up on FZ's epochal "We're Only In It For The Money" album. Of further interest to Zappaphiles is the chugging boogie-rock of "World's Greatest Sinner" and "How's Your Bird?" (featuring Zappa and future Mother Ray Collins); two gorgeously arranged, deep-groove R&B tracks attributed to Mr. Clean (with FZ on all instruments); and the Zappa/Collins tune "Every Time I See You," a soulful beauty with a tangled, crackling guitar solo that must have been by FZ himself.

DAVID AMRAM
The Manchurian Candidate
PRODUCER: Robert W. Stern
Premier Recordings 1059
Composer/arranger/French horn player David Amram's soundtrack to the 1962 political thriller "The Manchurian Candidate" is a lost gem of the era's third-stream movement, which strove for a confluence of jazz and "serious" music. Featuring such soloists as Paul Horn and Harold Land, its jazz tributary surges with soulful smarts, recalling Charles Mingus (in whose band Amram had played). The wrenching, elegiac title theme reaches across to its "classical" side, which is haunted by dissonant, eerily twisting harpsichord and woodwind passages. Amram's score keeps pace with the film's brainwashed-assassin plot, its post-hypnotic suggestions coming in the form of martial snare cues and manic military hands revved wildly out of control.

LATIN

▶ LOS TEMERARIOS
Como Te Recuerdo
PRODUCER: Adolfo Angel Alba
Fonovisa 0515
The first studio album for the label from Los Temerarios contains all the familiar ingredients that have made this Mexican group so popular over the years—romantic lyrics, sweet musical backdrops, and the caressing delivery of lead vocalist Gustavo Angel Alba. The leadoff single, "Por Que Te Conocí," which already has reached No. 1 on the Hot Latin Tracks chart, could be followed by the country-flavored "Bella Pero Mala," the lilting *cumbia* "Yo Quiero Ser Feliz," and the gently swaying ballad "Estaba Solo."

WORLD MUSIC

★ KARNAK
PRODUCER: Andre Abujamra
Tinder 42850842
Those who think Brazilian music is all smooth samba and Bahian beats should meet Karnak leader Andre Abujamra, whose oddball world music combo cleverly confounds genres in a way that suggests 3 Mustaphas 3 on a weeklong Carnival bender. Abujamra is a strong songwriter and witty arranger whose Brazilian roots can't be concealed amid the eccentric vocals, unexpected breaks, and exotic instruments that he employs. Standout tracks include the offbeat Afro-Brazilian pop of "Martim Parangola," the Arabic tonalities and Caribbean pulse of "O Mundo," the catchy, heavy-metal-infused Brazilian melody "Lee-O-Dua," and the Portuguese reggae/rap theme "Oxala Meu Pai."

CLASSICAL

★ JOHN LUTHER ADAMS: Clouds Of Forgetting, Clouds Of Unknowing
Apollo Chamber Orchestra, Joann Falletta
PRODUCER: Paul Zinman
New World 80500
As the label for the Recorded Anthology of American Music, New World Records has documented the work of some of America's most interesting composers for years. Its latest entry is "Clouds Of Forgetting, Clouds Of Unknowing," a shimmering piece for chamber orchestra by Alaskan composer John Luther Adams. Influenced by the ambient astringencies of Morton Feldman, Adams has penned a contemplative evocation of the vast, stark landscape of the Great North. The dynamic shifts in this music are ever so subtle, as if they were etched in white on white. But once the listener's perspective shifts, the Apollo Chamber Orchestra under the astute Joann Falletta begins to sound like some Arctic gamelan. New World is racked by various distributors in the U.S., including Albany Music and Bayside.

★ BRUCKNER: Missa No. 2, Te Deum, Psalm 150
Gächinger Kantorei Stuttgart/Bach-Collegium Stuttgart, Helmuth Rilling
PRODUCER: Richard Hauck
Hänssler Classics 6047
Moved by Bruckner's Te Deum, Gustav Mahler once characterized the work as "for the tongues of angels, for seekers after God, for tortured hearts, and for flame-chastened souls." That's pretty much it in a nutshell. Likewise, Psalm 150 is a hallelujah in the grandest style. The Mass in E Minor is a more subtle, solemn affair but still blessed by Bruckner's divine muse. A world-renowned expert in choral music, particularly Bach, conductor Helmuth Rilling revels in the contrapuntal profundities here, and his choristers and soloists sing like, well, angels. The German Hänssler Classics is distributed in the U.S. by Collegium Records in Omaha, Neb.

GOSPEL

SALT OF THE EARTH
Happy Hour
PRODUCER: Gloster Williams
CGI 51416 1328
Veteran artist/producer/arranger Gloster Williams delivers the third album by his most recent brainchild, the 17-voice ensemble Salt Of The Earth. The songs are strong, the production tight, and the sound a thoroughly original amalgam of gospel, praise & worship, pop, and R&B. Williams and his talented protégés turn that eclecticism to their favor, perfectly melding diversity with continuity. Standouts run from more traditional fare like "O Give Thanx" to the totally convincing adult R&B touch of "I Feel A Praise Comin' On" and "Glad About It."

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Re-released albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.), **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ MADONNA Frozen (no timing listed)
PRODUCERS: Madonna, William Orbit, Patrick Leonard
WRITERS. Madonna, P. Leonard
PUBLISHERS: Webo Girl/No Tomato, ASCAP
REMIXERS: Victor Calderone, Stereo MCs, William Orbit
Maverick/Warner Bros. 5431 (cassette single)
The first glimpse into "Ray Of Light," the pop chameleon's first studio set in three years, is a stunning foray into the realm of electronica. Paired with producer William Orbit, one of the genre's undisputed pioneers, she delivers a recording that underground purists and unwavering popsters will equally applaud. In fact, this single, with its lush, string-sewn melody and insinuating blend of high-tech keyboards, could finally elevate electronica beyond its current status as a hipster movement into the mass-appeal cash cow that the industry desires. Fresh from the vocal demands of "Evita," La M has found a comfy new ground between the theatrical demands of that project and the more casual vibe of her past pop efforts, showcasing a fluid, flexible range that's executed to haunting effect here. "Frozen" also finds the artist reunited with tunesmith Patrick Leonard, with whom she penned early hits like "Live To Tell." Judging from the song's taut hook and cinematic lyrics, they still have a considerable amount of chemistry. In all, a glorious preview into what could be Madonna's most satisfying and successful project to date.

▶ DAVINA Come Over To My Place (3.55)
PRODUCER: Davina
WRITER O. Bussey
PUBLISHER: Davina, BMI
Loud/RCA 65423 (c/o BMG) (cassette single)
After cultivating a solid, ardent R&B audience, Miss Thing is ready for a big pop breakthrough. The second single from the imminent album "Best Of Both Worlds" sports a languid basseline and a quietly ticking hip-hop beat. Unbike too many of her contemporaries, Davina doesn't attack her words as if she has to prove herself as a diva for all times. Rather, she shows how much of a diva she is by simply letting the song's emotional tone guide her. As a result, she cruises through "Come Over To My Place" with the laid-back finesse of a seasoned veteran. That will help her attract mature listeners in addition to the kiddies (who are a given).

★ JAMIROQUAI High Times (3:51)
PRODUCERS: Jay Kay, Al Stone
WRITER not listed
PUBLISHER: not listed
REMIXERS: Roger Sanchez, Jay Kay, Al Stone, D. Mack, Zenza Sunship
Work 5543 (c/o Sony) (cassette single)
If you're a fan Jamiroquai's recent MTV hits, ya ain't heard nothin' yet. "High Times" shows the band at its funky best. The track jiggles with a classic soul sound, juiced with enough electronic flavor to keep it from sounding quaint. Frontman Jay Kay has perfected his Stevie Wonder inflections while also honing an individual style that demands to be heard in a live setting. "High Times" comes in a variety of remixes, carefully designed to attract the interest of popsters, hardcore jeep cruisers, and clubheads. Given the solid quality of each version, this mission should be accomplished with relative ease.

CODE RED This Is Our Song (3 16)
PRODUCERS Nicky Graham, Deni Lew
WRITERS. Lew, Graham, Hector
PUBLISHER: not listed
Polydor 00605 (cassette single)
Uh-oh, is anyone else fearful of drowning in an ocean of cutie-pie boy groups? Well, the wave of toothy potential teen idols continues with the onset of Code Red, a wildly videogenic quartet valiantly striving to build a bridge between the light funk of the Backstreet Boys and the harmonic romance of Boyz II Men. "This Is Our Song" is a simplistic as it gets, which would almost seem to guarantee at least minor top 40 interest. The song combines prom-night lyrics with waltz-like beats. The lads perform with technical competence but could use a bit more soul. Perhaps a stronger song would inspire a more exciting round of vocals.

SAMANTHA COLE Without You (4.01)
PRODUCERS: David Foster, Richard Marx
WRITERS. D. Foster, R. Marx, S. Cole
PUBLISHERS: 143/Peer/Chiboy/Wixen/Samantha Cole/EMI-Blackwood, BMI/ASCAP
Universal 1221 (c/o Uni) (cassette single)
Cole's crystalline, almost angelic voice has the potential to enrich souls and bring a listener to tears. This single's heartbreaking lyrics represent a true reflection of the artist's soul; her almost-invisible connection with her listeners is painfully apparent. What makes this single so great is the beautiful, peace-loving tone of the piano lines, which are wonderfully accompanied by the limber, soft guitar and the melodic voices of the chorus. "Without You" is a fine playlist addition.

ALEXIS Feel My Love (6:34)
PRODUCER: D.J. Juanito
WRITER not listed
PUBLISHERS: Alexis/Cynthia/Fat Baby/WB, ASCAP
Groove Nation 9801 (cassette single)
What starts out as a familiar dance beat surprisingly turns out to be a relentless, enigmatic bass sound that may remind listeners of being in a virtual-reality Mario Brothers video game. The rhythmic drum sounds perform an excellent job of keeping up with the bassline, making one feel like this single is chaotically unique.

BILLIE MYERS Kiss the Rain (4:30)
PRODUCER. Desmond Child
WRITERS. B. Myers, E. Bazilian, D. Child
PUBLISHER: not listed
Universal 1185 (c/o Uni) (cassette single)
The gripping, acoustic sounds of the track's mood-setting guitar makes the palpable echoes of Billie Myers' voice really stand out. In fact, the chaotic, ever-sure echo full of Myers' emotions charmingly reaches the audience and has a lasting effect. The drum beats wonderfully complement the compelling guitar sounds. This wonderful single, written by the artist with producer Desmond Child and Eric Bazilian, is full of depth, emotion, and musical clarity—all of which will soon catch the world's attention. It allows no room for failure.

R & B

▶ CECE WINANS Well, Alright (no timing listed)
PRODUCER. Keith Crouch
WRITERS: J. Smith, K. Crouch, C. Winans
PUBLISHERS: Dango/Edwardfunk/Handz, ASCAP; Little Pooky's Music, BMI
Pioneer Music Group 4441 (c/o Atlantic) (cassette single)
After more than 10 years as one of the leading figures of gospel music—periodically flirting with secular listeners—Winans is positioning herself for a full transition into the R&B/pop mainstream. On this first offering from her fab new album, "Everlasting Love," she comes on like a sage Faith Evans, serving a surprisingly loose vocal that's rife with diva spice. Lyrically, "Well, Alright" wisely eschews the occasionally heavy-handed posturing of Winans' past recordings while maintaining a mildly spiritual, always optimistic tone. All the while, producer Keith Crouch kicks a credible jeep groove that should tickle the fancy of kids. If you were among the many introduced to this fine artist on Whitney Houston's "Waiting To Exhale" hit "Count On Me," investigate this winning effort. After one spin, you'll find yourself inspired to dive headfirst into "Everlasting Love."

▶ KIMBERLY SCOTT Don't Leave Me Alone (3:58)
PRODUCERS: SoulShock, Karlin
WRITER: not listed
PUBLISHER: not listed
REMIXERS. Manny Marroquin, SoulShock
Columbia 5843 (c/o Sony) (cassette single)
Die-hard R&B fans, pay close attention! Kimberly Scott is on the rise. The follow-up to her debut hit, "Tuck Me In," "Don't Leave Me Alone" contains a rap-like soft rhythmic beat accompanied by an enigmatic church organ sound. All of this gives the single a continuous, suspenseful beat that is hard to ignore. So keep on listening.

★ PLAYA Cheers To You (4:03)
PRODUCERS: Timbaland
WRITERS: S. Garrett, T. Mosley
PUBLISHER: not listed
Def Jam 212 (cassette single)
Another sect of the Missy/Timbaland R&B assault crew, Playa take a stab at being the "next big thing" in male groups. Utilizing Timbaland's trademark beats-per-minute musical style as an incidental backdrop, the trio allows its perfectly harmonized vocals to sell its tale to the ladies. They gratefully thank the women in their lives for leaving past hurts behind and having enough faith in them to start anew, and "Cheers To You" brings delicate smiles to listeners' faces that are sure to turn to full-fledged blushes as the guys develop their songwriting talent.

COUNTRY

▶ TOBY KEITH Dream Walkin' (3:56)
PRODUCERS: Toby Keith, James Stroud
WRITERS: T. Keith, C. Cannon
PUBLISHERS. Songs of PolyGram International/TOKECO Tunes/Wacissa River/CMI, BMI
Mercury 177 (c/o PolyGram) (CD promo)
Keith follows up his duet with Sting with another solid offering. Penned by Keith and highly respected and super-successful Music Row writer Chuck Cannon, "Dream Walkin' " boasts a strong melody buoyed by tasty guitar licks. The lyrics are very visual, and Keith delivers a winning performance with his full-throated country baritone exploring every lyrical nuance. This has all the elements radio loves and should be a big hit with programmers and audiences alike.

NEW & NOTEWORTHY

CHRIS BRAIDE If I Hadn't Got You (4:15)
PRODUCERS Chris Braide, David A. Stewart
WRITERS: C. Braide, C. Difford
PUBLISHERS: SPZ, BMI, EMI-Virgin, ASCAP
REMIXER Ian Stanley
Atlantic 8433 (cassette single)
Promising young newcomer Braide bolts outta the box swinging hard—and he does so with some heavy-duty assistance. He's penned this percolating, funk-induced pop ditty with ex-Squeeze tunesmith Chris Difford and produced it with former Eurythmics member Dave Stewart. Not bad, eh? The good news is that he's not dwarfed by the input of his collaborators. Rather, they complement what's clearly a prodigious talent. He brings clever language to the song, as well as a boyish—yet notably soulful—vibe to his performance. It'll be easy for critics and programmers to knock off comparisons to George Michael, but that's just being lazy. An open-eared listen to this multi-format smash-in-waiting will reveal an enigmatic artist with whom others will eventually be compared. An intriguing prelude to the artist's full-length debut, "Life In A Minor Key."

▶ LEE ROY PARNELL All That Matters Anymore (3:39)
PRODUCERS: Lee Roy Parnell, the Hot Links
WRITERS: L.R. Parnell, G. Nicholson
PUBLISHERS. Songs of PolyGram International/Lee Roy Parnell, BMI, Gary Nicholson, ASCAP
Arista 3098 (c/o BMG) (CD promo)
Equal parts poignant poet and roadhouse rebel rouser, Parnell is one of country music's true treasures—and, by far, one of its most underrated artists. This beautiful ballad is the best cut on his current album, "Every Night's A Saturday Night." An introspective piece that finds Parnell examining his relationships and priorities, the song is filled with great lines, as in the verse "I've seen my children grow away from me/Knowing I was not the best Dad that I could be/But they were only mine to be set free/In a picture much too big for us to see/Now as the years keep slipping by/I keep on trying to even up the score/They just keep giving me their love/That's all that matters anymore." This song will deeply resonate with anyone who has come to understand what truly matters in life. As Parnell sings "All that matters anymore is feeling that I've finally come to know my own soul," listeners will know they've not just been given a dose of ear candy but instead are hearing a quality artist deliver a great song.

▶ MATT KING A Woman's Tears (4 01)
PRODUCER. Gary Morris
WRITERS M. King, J. Hargrove, M. Christian
PUBLISHERS Rocking K./Warner-Chappell, ASCAP; Logrhythm, BMI
Atlantic 8425 (CD promo)
The charm of this ballad is in King's affecting vocal performance. Artist-turned-producer Gary Morris shows a deft touch at the controls, as this stripped-down production is a perfect vehicle for King's evocative vocal. The sweet fiddle and tender harmonies add to the impact. The song itself is well-written, as evidenced by its killer hook: "Not a man alive is stronger than a woman's tears." All in all, a strong outing that should enhance King's presence on country radio.

DANCE

▶ FUNKY GREEN DOGS Until The Day (5:15)
PRODUCERS. Ralph Falcon, Oscar Gaetan
WRITER. R. Falcon
PUBLISHER Murk, ASCAP
REMIXERS. Superchumbo, Masters at Work, Club 69, Low Pass
Twisted America 55424 (c/o MCA) (12-inch single)
The act that set clubland ablaze with "Fired Up!" and "The Way" returns with another intense, tribalistic anthem. Producers Ralph Falcon and Oscar Gaetan continue to prove that they're quite adept at merging edgy underground rhythms with a traditional pop melody. Pamela Williams remains a diva for the new generation, ripping through the song with harsh authority and a deep, throaty range that brims with masculine swagger. It's an interesting blend of voice and groove, complemented by remixes that cover a wide range of club styles. The best of the bunch is provided by Club 69, who nicely enhance the hook while giving the groove a few nifty twists. For a more left-field vibe, investigate Superchumbo's trippy, jungle-spiked interpretation.

▶ AIR Sexy Boy (10 20)
PRODUCERS Air
WRITERS J.B. Dunckel, N. Goldin
PUBLISHER not listed
REMIXERS Etienne De Crecy & the Flower Pistols, Cassius
Astralwerks 3098 (c/o Caroline) (12-inch single)
The new darlings of the electronica circuit deliver a single that aims to transfer their European success into stateside turntable props. "Sexy Boy" strobes with skittling beats and quirky, sometimes squeaky, keyboard licks. None of the remixes has the strength of the album version, but DJs will gravitate toward the 10-plus-minute Cassius version, if only for its solid breaks and interesting chord progressions.

AC

▶ MARC COHN Already Home (3:42)
PRODUCERS: John Leventhal, Marc Cohn
WRITERS. M. Cohn, J. Leventhal
PUBLISHERS Museum Steps/Lev-A-Tunes, ASCAP
Atlantic 8419 (cassette single)
It has been far too long since Cohn, the man behind the hits "Walking In Memphis" and "True Companion," has offered a new recording. This peek into his forthcoming album, "Burning The Daze," shows that be's sharpened his already-potent talent for empathetic lyrics. He's also goosed his performance style from quietly introspective to forcefully bluesy. He works surprisingly well with the chugging pace of this track, which is etched with brassy horns and loose-wristed electric guitar lines. In all, a single that will pleasantly jolt loyalists while giving AC and triple-A programmers an essential new playlist addition.

ROCK TRACKS

▶ SEMISONIC Closing Time (3:49)
PRODUCER: Nick Launay
WRITER. D. Wilson
PUBLISHER. not listed
MCA 4117 (c/o Uni) (CD promo)
Semisonic preview their new set, "Feeling Strangely Fine," with an instantly memorable rock ditty. Yeah, the band swaggers with all of the drum-and-guitar bravado needed to make the grade at rock radio. But the core of "Closing Time" is pure pop with a sticky chorus that will have you singing along before the end of your first listen. This could be the jam that establishes Semisonic as the top 40 heroes they deserve to be.

★ MICHELLE MALONE My Green Thumb (4.02)
PRODUCER: Michelle Malone
WRITER: M. Malone
PUBLISHERS: Strange Bird Songs/Ensign, ASCAP
Velvel 79703 (CD cut)
If you missed the opportunity to examine Malone's lip-smackin' collection "Beneath The Devil Moon" upon its release last year, here's another chance to embrace one of the nearly lost treasures of '97. "My Green Thumb" shows the tireless troubadour pumping up the beat to a radio-friendly rock pace while flexing her voice and guitar to sweet, Sheryl Crow-like effect. It's way smarter than anything you'll encounter on the airwaves right now but has enough accessibility to warrant widespread acceptance. Be among the first to join the party.

★ UNION Old Man Wise (4.18)
PRODUCER. not listed
WRITER: not listed
PUBLISHER: not listed
Mayhem 124 (CD promo)
At long last, a little something for old-school metal-heads who are weary of Lilith-era troubadours and post-grunge poseurs. Lead by ex-Kiss guitarist Bruce Kulick and momentary Motley Crue screamer John Corabi, Union happily plows through this air guitarist's dream as if it's still 1985. That will suit the countless members of the Beavis & Butt-head generation just fine. You're not likely to hear this tune on rock radio, despite its killer hook and super-tight instrumentation. However, drive past your local pizza shop or any place where suburban 16-year-olds congregate, and there's a pretty good chance you'll hear it—and other cuts from the band's fun eponymous debut—blasting from car stereos. Contact: 212-226-7272.

★ TODD THIBAUD That Wasn't Me (3.44)
PRODUCER. Kevin Salem
WRITER T. Thibaud
PUBLISHER not listed
Doolittle 8019 (CD promo)
Deft, droll, and a darn good roadhouse rocker, "That Wasn't Me" is an irresistible nugget from Boston favorite Thibaud's much-praised new album, "Favorite Waste Of Time." With his rust-tinged vocals and tight sense of drama, he's a gifted songwriter who romps with heart. A find. Contact: 888-472-4209.

SINGLES: PICKS (▶). New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassetts, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

STRICTLY SPEAKING
West Marin Communications
45 minutes, $14.95
Kudos to the creators of this nnusual documentary, which manages to present sadomasochism as a compelling suhject without being offensive and educational without trying to conform. The S&M community couldn't have asked for a better spokeswoman than the delightful Mistress Karen, a 20-something dominatrix who looks like the girl next door. She hosts this journey into the world of whips, chains, and leather with the charisma and poise of a TV news anchor. While it leaves few stones unturned in the areas of bondage, "hardware," cyher S&M, fashion, and just about every other aspect of this subculture's lifestyle, the cleverly filmed tape is about as disturbing as a PG movie. A soundtrack hy hardcore Arthouse Reeords acts Replikator, Burning Truck and Prime Mover provides a suhtle background for the primarily grainy hlack-and-white footage and interview segments. Contact: 213-651-3500.

ERIC CLAPTON: LIVE IN HYDE PARK
Warner Reprise Video
90 minutes, $19.98
Eric Clapton was right at home during his performance at the free mega-concert in the summer of 1996 in London's Hyde Park. This commemorative video makes a nice collector's item hoth for the 150,000 fans who were present and those who couldn't attend. Clapton's portion of the concert—which also featured performances hy Boh Dylan, the Who, Alanis Morissette, and other notahles—pays trihute to the glory R&B days with loose-enough-to-get-lost-in renditions of many of his classic tunes and several rollicking covers of songs hy Elmo James and B.B. King. Clapton's new studio alhum is due in March; it should further fuel this video's fires at retail.

PAUL McCARTNEY AND CARL PERKINS: MY OLD FRIEND
Miramar Entertainment
45 minutes, $19.95
The title of this made-for-TV special is taken from a little ditty Perkins whipped up for McCartney in 1993 after he spent a week with the former Beatle and his family in the West Indies. Perkins' recent death renders the song—and the sentiment hehind it—even more heartfelt, and it ratchets up the collectihility factor of this tape. The video finds McCartney—who's heavily into trihutes these days, having recently hosted "The Real Buddy Holly Story"—chewing the fat with Perkins hackstage before McCartney's concert several years back in Perkins' home state of Tennessee. Although their conversation is clearly somewhat staged, McCartney makes for a deferential interviewer, while Perkins is a gracious suhject. Their dialogue waxes almost maudlin on Perkins' rise to fame at Sun Studios and the influence his music had not only on the Beatles hut on a whole emerging class of rock'n'rollers.

MOTHER GOOSE: A RAPPIN' AND A RHYMIN' FAIRY TALE
HBO Kids Video
35 minutes, $9.95
This animated, hip-hoppin' nursery rhyme makeover—one of HBO's "Happily Ever After" series—is pure delight from start to finish. Whoopi Goldherg adopts the voice and character of the disgruntled Mother Gooseberg, who decides to relinquish her kingdom of contrary little girls and hroken eggs after she is inundated with complaints from her once-loyal suhjects. Jack and Jill are whining about high medical bills incurred due to constant tumhling; the Crooked Man is worried that his name is giving him a had rep; Humpty Dumpty wants to change his name; etc. True to its classic roots, the entire script is set to rhyme and infused with a toe-tappin' heat. "Mother Goose" also features the voices of Denzel Washington, Jimmy Smits, and Salt 'N Pepa. HBO is releasing three other entries in the series—"Pinocchio," "The Golden Goose," and "The Pied Piper," which each boast celebrity participation.

I YABBA DABBA DO!
Warner Home Video
90 minutes, $14.95
"Flintstones" fans old and new will delight in this full-length roller coaster of Stone Age antics. The plot of this latest Warner feature, which first aired on ABC in 1993, revolves around the impending nuptials of the grown-up Pehhles and Bamm Bamm. (Viewers will note that in a feat that could he achieved only in the wonderful world of animation, the kids have matured, hut their parents look exactly the same as when they made their way into living rooms nearly 40 years ago!) This marital theme has been touched upon in many a classic "Flintstones" program, hut this time it's infused with loads of current sociopolitical humor for those who choose to read a little more into the script. As in the best of "Flintstones" fodder, Fred's in the hot seat. This time he's trying to not ruin his daughter's hig day, hut he's finding himself deeper and deeper in trouble—and in deht. The story is classic "Flintstones" kitsch, and it's loads more fun than the live-action Rosie O'Donnell/John Goodman film. In April, Warner will release four additional "Flintstones" tapes containing two classic episodes each, at a suggested price of $12.95.

LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO
Winstar Home Entertainment
50 minutes, $19.96
Here's a video that really can he judged hy its cover. While Nielsen's previous "Bad Golf Made Easier" and "Bad Golf My Way" provided some chuckles, this third retread is just plain superfluous, even for the most self-degrading of golfers. Nielsen returns to the green to discuss and dissect his favorite topic of late—how to at least look good while playing bad golf. Under the watchful gaze of a gaggle of onlookers and a family of sneering deer, he delves into such tidhits as proper golf-course attire, golf-cart etiquette, and the various facial expressions that hest complement each swing. In one ridiculous segment, he demonstrates a series of strokes hy hitting, in succession, a haked potato, a Swedish meathall, a dumpling, and a fried egg around the fairway. He does score points with some jokes, hut the concept as a whole is getting tired. Mayhe it's time for Nielsen to find a new hobhy.

ENTER•ACTIVE

BY DOUG REECE

www.luakabop.com
Luaka Bop Records
With the bandages coming off after some extensive cosmetic surgery, the Luaka Bop site is looking sharp and ready for its close-up. Finally, the artistic vision seen in the label's eclectic roster, ranging from the techno-Indian pop of Cornershop to the weirdo-cool rock of Luaka founder David Byrne, is carried over to the Internet. The content is quite ordinary, with the exception of some great artist mixes, but the layout and design make this site a charmer.

HIPHOPSITE.COM
www.hiphopsite.com
The hip-hop genre has been stuck while others have raced ahead to create a solid presence on the World Wide Weh. However, the genre has finally taken a giant step with the establishment of this site, which is by far the most all-encompassing general hip-hop site created to date. As close to a definitive genre site as one could hope for, HipHopSite.Com incorporates all the Web site standards, such as mailing lists, album reviews, and more links than you'll ever need, with a fresh, innovative flavor. The inclusion of DJ playlists, culled from radio stations across the nation, along with an online store that peddles mix tapes, vinyl, and CDs, is a nice touch. Unsigned artists can even suhmit demos to the site, which are subsequently uploaded in RealAudio. Except for its cumbersome and sometimes buggy frame layouts, HipHopSite.Com is a winner.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

THE STREET LAWYER
By John Grisham
Read by Michael Beck
BDD Audio
6 hours (abridged), $27.95
ISBN 0-553-47918-0
To call Grisham's latest novel "a suspenseful legal thriller with a social conscience" may sound like a contradiction, but that description fits it exactly. Within this exciting, fast-paced tale is a thoughtful treatise on homelessness and the sad fact that many, including the well-to-do, manage to ignore the desperate poverty in our midst. The book also examines the philosophical question of a life well-lived: Is success measured in material worth, in personal contentment and job satisfaction, or in one's contribution to society? And amazingly, it does so in the context of an utterly riveting, can't-put-it-down nail-biter. Attorney Michael Brock makes $100,000 annually at the Washington, D.C., law firm of Drake & Sweeney, with an eye on an eventual partnership that will earn him more than $1 million per year. Sure, he works 80 hours a week, has no time for a personal life, and rarely sees his wife, with the result that his marriage is crumhling—but he's shooting up the ladder of success, and that's all that matters to him. Brock's outlook changes when a homeless man bursts into the firm and takes him and other attorneys hostage. He doesn't want to kill them; he just wants them to acknowledge that with all their big bucks, they don't give a dime to the poor. The gunman is killed hy police, but Brock can't get the event out of his mind. He begins to explore the problem of homelessness and leaves the firm to work as a legal aid lawyer, helping the indigent. But the story doesn't end there. Curious about a strange statement the gunman made, Brock does some investigating and discovers that Drake & Sweeney had committed covert, illegal acts that directly harmed the homeless. Armed with a stolen file, he sets out to uncover the truth and punish the firm with a highly puhlicized lawsuit, but at the same time, the firm is out to bring him down with criminal charges and disbarment for stealing the file. The question of which side will destroy the other first becomes a tense chess game. Michael Beck does a marvelous job as reader, portraying Brock's growing social awareness and personal feelings as well as bringing the other characters to life with a variety of authentic voices, from a homeless female drug addict to a Spanish-speaking secretary to a Boston attorney. This title is also available in an unabridged version read hy Frank Muller.

THE DADDY CLOCK
By Judy Markey
Read by David Collacci and Susan Ericksen
Nova
3 hours (abridged), $17.95
ISBN 1-56100-991-1
In this quirky, amusing romantic comedy, the male and female protagonists take turns telling their sides of the story with alternating chapters. Fittingly, there are two narrators, one male and one female, who take on the roles. Charlie is a 44-year-old sportswriter who longs to be a father but doesn't even have a romantic relationship. Lacy, a single mom of a college-bound daughter, is a woman in his office. Lacy has no desire for another haby, so she rules out any romantic possihility between them, hut they become good friends, and she tries to help him achieve his goal. Lacy provides a sympathetic ear and helps him write personal ads. But none of the women he meets seem as intelligent, kind, and in sync with Charlie as Lacy. When Lacy accidentally gets pregnant, the plot thickens, and tough choices must be made. It all works out happily, of course. It's a lighthearted listen, and the readers sound like they're having fun with their parts.

ON ★ STAGE

BLUES BROTHERS 2000
Directed by John Landis
Produced by John Landis, Dan Aykroyd, and Leslie Belzberg
Written by John Landis and Dan Aykroyd
Starring Dan Aykroyd, John Goodman, J. Evan Bonifant, and Joe Morgan
Universal Pictures, in wide release Feb. 6

In the 18 years since "The Blues Brothers" first appeared on the hig screen, much has changed, but in this sequel, much remains the same.

The exception, of course, is the absence of the late John Belushi, the addition of John Goodman, and a gigantic list of all-star musicians that shines through the demolition-derby atmosphere.

Just like the original, the film opens outside a prison, but this time Elwood (Aykroyd) is being released after serving time for a string of felonies committed in the first movie. Sadly, he waits and waits for his hrother Jake (Belushi's character) to pick him up in the Bluesmobile. Finally the warden (Frank Oz, who played the prison clerk in the original) comes out and tells him that his brother is dead.

Crushed but of course determined "to get the band back together," he begins to assemhle the band and makes some familiar stops along the way.

First up is the orphanage, where Sister Mary Stigmata (Kathleen Freeman) has been promoted to Mother and asks Elwood to mentor a young ruffian named Buster. She also delivers the sad news that his semi-adopted father and the orphanage's janitor (played in the original hy Calloway) has died, but that his illegitimate son, Cabel Chamberlain (Joe Morton) is head of the state police.

Elwood needs $5,000 to buy a new Bluesmobile and decides to visit Cabel, whom he regards as his semi-half hrother, and ask for the money.

Buster lifts his wallet, they huy the car, Cabel puts out a warrant for Elwood's arrest, and the first of many hot pursuits and car crashes is under way.

The film shifts into high gear when Elwood gathers his old bandmates just like in the original.

But this time, viewers are treated to more all-star cameos and some excellent production numbers that have been jacked up a few notches (see story, page 46).

Aretha Franklin, who reprises her role, belts out a souped-up version of "Respect" in a Mercedes-Benz showroom, but the number is outdone by Eddie Floyd, Wilson Pickett, and teen hlues sensation Jonny Lang, who give new meaning to the Pickett tune "634-5789 (Soulsville, U.S.A.)."

The number takes place at Ed's Love Exchange, a warehouse filled with middle-aged phone-sex operators. The operators spin around on office chairs and dance on their desks like Broadway hoofers performing on opening night.

"Blues Brothers 2000" features 16-year-old blues artist Jonny Lang, left, and Dan Aykroyd.

Floyd, also returning from the original, and Wilson are joined hy Lang, who wails away on guitar and sings with an inviting gravel-filled voice. It's an exciting performance that prompts cheers and applause from the audience.

Once the band members, who all return for this encore, are assembled, Elwood, plus new additions Buster and Mighty Mack (Goodman), hits the road to play in a battle-of-the-hands contest in New Orleans run hy Queen Moussette (Erykah Badu).

Along the way, the band is pursued hy Cabel and approximately 500 cops. But at a lively rival meeting with James Brown on the pulpit, Cabel is "converted" to the blues and joins the band.

Once in New Orleans, the Blues Brothers Band is out-souled hy the Louisiana Gator Boys.

The reason is obvious, as the Gator Boys are a who's who of legendary musicians who are normally assembled for a final jam session on a VH1 special.

Memhers include B.B. King, Bo Diddley, Eric Clapton, Clarence Clemons, Billy Preston, Grover Washington Jr., Lou Rawls, Travis Tritt, Jimmie Vaughan, Isaac Hayes, and Steve Winwood.

The final performances of "How Blue Can You Get" and "New Orleans," and "Checkin' Up On My Baby" with the Blues Brothers Band, are the film's finest moments.

EILEEN FITZPATRICK

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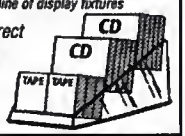

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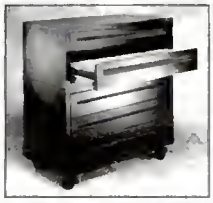

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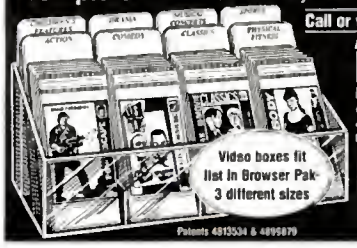

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HELP WANTED

Music Licensing

European Pub. seeks part time person for their Music L. Dept. @ NYC branch. Position requires: copyright/pub. experience w/ excellent written/verbal skills, Mac proficiency (Filemaker excel & Microsoft). Internet & connections w/ Ad Agencies a must. Knowledge of Film Music/Prod Co. a plus. Send/fax resume w/ salary history & requirements to: Box 8425, Billboard Classified, 1515 Broadway, NY, NY 10036

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Fax: 212-967-6284
No Calls Accepted

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Ruth Seymour, General Manager
KCRW
1900 Pico Blvd
Santa Monica, CA 90405
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COO WANTED

Record Label co. seeking COO with strong financial and marketing skills. Self starter, team player. Salary based on exp. Send cover letter/resume to:
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1515 Broadway, NY,NY 10036

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Media Production and Duplication Company seeks person with established credentials in our industry.

World Media Group, Inc. is located in Indianapolis Indiana, with 175,000 square feet of manufacturing and related production services. WMG is an integrated company offering package design to final warehousing and order fulfillment.

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World Media Group
6737 East 30th Street, Indianapolis, IN 46219
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WMG WORLD MEDIA GROUP INC. INDIANAPOLIS, INDIANA

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New York based international music publishing company seeks an experienced individual for a position in their Copyright department. We're looking for a person who is knowledgeable in copyright issues and who has good people skills. The position involves assisting in organizing and maintaining our copyright procedures and responsibility for reading and analyzing contracts for the salient business terms, as well as keeping up-to-date on developments in the copyright law. A law degree is not necessary, but strong knowledge of copyright law and procedures is essential. Knowledge of computer systems is recommended, and familiarity with Counterpoint Systems software would be especially helpful. We are looking forward to meeting you. Please send your resume and salary history to:

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Stamford, CT 06901
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Beth@customrevolutions.com
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ASSISTANT PROFESSOR WANTED

James Madison University: Asst. prof. of Music Industry, effective 8/98. 3 year revolving term appt. Minimum Master's degree in music or related area. Experience in A&R, artist management, and/or concert promo desirable; prev. college teaching is preferred. Teach courses such as: Merchandising, Marketing of Recorded Music, Concert Production and Promotion. Salary competitive. Include a letter of application, resume, and names of three references. Deadline: 4/3/98. Materials to:

Director, School of Music
James Madison University
Harrisonburg, VA 22507
JMU is an EO/AA employer

DIRECTOR OF BUSINESS AFFAIRS

Independent Music Publisher seeks music attorney with thorough knowledge of music publishing and copyright law. Min 3-5 yrs music industry experience required. Position entails handling general business affairs, copyright administration, drafting and negotiation of co-pub and administration agreements as well as negotiating & drafting for recording and production divisions. Knowledge of Right Track system a +. Fax resume & salary history to:

Attn: HR, 212-777-7804.

RECORD LABEL

Business Affairs/Manager wanted for L.A. indie label. Must have worked with contracts, licensing, international, distribution and A&R for 6 years. Must also know marketing, promotion, soundtracks, and compilations! $40K/year. Fax resume:

"Bus. Affairs" at (213) 650-4058

ADMINISTRATIVE ASSISTANT

New York based performing rights society seeks individual to assist in the administration of foreign royalty distributions for our International Department. Prior administrative experience in the music business and/or royalties background a plus. Working knowledge of MS Word & Excel required. Access helpful. Detail-oriented, mathematical aptitude and strong oral/written communications skills. Foreign language (French) and a college degree a plus. Full Benefits. Salary range mid 20's. Send resume and salary requirements to:

IAA, Suite A-1
331 West 57th Street
New York, Ny 10019
or fax (212) 830-8329

ACCOUNT EXECUTIVE

Industry leader in music information is seeking a New York based Account Executive. Position is responsible for expanding existing customer base and developing and exploiting new markets for information products. Ideal candidate will have intimate knowledge of US music industry, competent PC skills with Microsoft applications, and possess aggressive client service skills.

Send cover letter/resume to:
Dept. LM, Broadcast Data Systems
11 West 42nd St., 12th fl.
New York, N.Y. 10036, EOE

DIRECTOR -SALES, AUDIO

Similar Entertainment, a leading distributor of music, video, and multimedia consumer entertainment product including high profile new releases and extensive catalog, seeks motivated, experienced sales executive with strong audio sales background to work out of Minneapolis office and head up audio sales team. Must have experience as sales manager with strong relationships with key retailers, as well as a background in buying/selling audio product. Reply to:

Similar Entertainment, Inc.
5555 Pioneer Creek Drive
Maple Plain, MN 55359
Fax: 612-479-7249

THE UNIVERSITY OF MEMPHIS

Two faculty positions open-one in Music Business, one in Recording Technology. Degree required. **Contact: Larry Lipman, The University of Memphis, 232 CFA Bldg, Memphis, TN 38152, (901) 678-2559**
cmustnfo@memphis.edu
EO/AA INSTITUTION

MUSIC STORE MANAGER

Established new/used CD/Record store in Lexington, KY seeks experienced store manager for full time position. Good pay+Bonus+health insurance. **Contact: Barry Menery - 773-529-4300 or e-mail resume to: sonus@sonus.net**

SALESPERSON WANTED

Music distribution company seeks experienced salesperson for Mid-Atlantic region. Knowledge of alternative, hip-hop, dance a plus. Please send resume to:
Box 8429, Billboard Classified,
1515 Broadway, NY, NY. 10036

HELP WANTED

LABEL MANAGER

Newark, NJ based audio producer and distributor seeking audio label manger with extensive experience in marketing, promotion, sales, music publishing and A&R. Excellent opportunity. Resume must contain salary requirements:

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Newark, NJ 07105

VOLUNTEERS WANTED FOR BILLBOARD LATIN MUSIC CONFERENCE

If you will be in the Miami area April 3 - 7 and would like to donate your time please call.

Michele at
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POSITION WANTED

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Looking for work. Can sing country, jazz, rock, gospel, and R & B. Please call Edmund Peart:
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ANNOUNCEMENT

HOT! HOT! HOT! SPOTLIGHT ON THE PRO TAPE/ITA NARM CONVENTION

Billboard's annual section on Pro Tape finds its home in our March 21st issue. Coinciding with the ITA convention, this spotlight reviews the current state of the market. It's an excellent opportunity to showcase your ad message to the entire music industry. The coverage will explore the new opportunities for tape suppliers and their will be a bonus distribution at the show. Call Jeff Serrette today and reserve your ad space.

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Station Affair. WBMX (Mix 98.5) Boston recently held the inevitable Monica Lewinsky look-alike contest, in honor of first lady Hillary Clinton's recent visit to Beantown. Contrasts were judged on resemblance and creativity of outfit. The best look-alike, Cheryl Moisan, won $1,000. Above, a contestant is compared with the real thing; below, a suspiciously familiar panel of judges.

An Eager Bonaduce Hits New York

Jock Arrives In Town On Chancellor's WBIX

■ BY CHUCK TAUGER

NEW YORK—When new WBIX (Big 105 FM) New York morning host Danny Bonaduce got to town in mid-January, he was so eager to get the show on the road that he jumped his start date by a good two weeks, launching Feb. 2.

Since that time, with equal parts confidence and fear, the 38-year-old jock, who was promoted by the Chancellor mega-machine from morning-drive mornings at WKQI (Q95-5) Detroit, has already begun stirring the melting pot of New York's five boroughs.

So far, "I feel pretty damn good," he says in his trademark nail-and-razor-blade voice. "Not good enough to be cocky but confident enough that I'm not going to get fired."

Frenetic and perfectionistic in between his on-air bits, Bonaduce is painfully aware that the audience here is like none other in the country. He realizes he has something to prove.

"I know I'm not one of the big ones in radio yet," he says. "New York is the undisputed heavyweight champion of the world, and I'm not there yet. But I'll try real hard, and I think I can do it. I've already done the hardest part—I got to New York."

And what about the fear? "Everybody kept wanting me to be scared before I got here," Bonaduce says. "They'd say, 'I know you're nervous,' and I'd say, 'No, I'm not.' I'd been to this city 50 times before—I'd fly in, do a TV show, go to my favorite bar [the Duplex, a cabaret bar in the West Village]—so I felt OK.

"But once here, I realized it really is a different kind of city. Every day, I go, 'Is this bit too unsophisticated for New Yorkers?' I'm very comfortable with bright people [Bonaduce's IQ was in the nation's top 1% as a kid], but in my head, everyone is really smart, makes a ton of money, dresses really well, and goes down the street in a limo. I don't want them to look down at me or be bored."

BONADUCE

Even so, in conversations with listeners, Bonaduce admits, he is already catching a positive vibe. "It seems in a lot of towns, you really have to pretend like you're from there to fit in—to know on your first day all the intersections and the sports teams. People in New York don't seem to care where you're from; they just care if you can do the job.

"A lot of cities like to say they're the best in the world, but New York seems to believe it. People know you're here because you want to be, and you believe that, too," he says.

One thing that's making Bonaduce's new gig more of a challenge than its sheer newness is the fact that he's flying solo at the moment. His insistence to hit the mike ahead of schedule left the show without a producer or sidekick, or news, traffic, and weather folk.

Among the station's first moves to hype the new morning show, in fact, was to host auditions for some of the positions—no radio experience necessarily required—at Caroline's Comedy Club, where the show broadcast live Feb. 11. Bonaduce insists that contracts would come out of the spectacle, adding that the chance to handpick his staff is quite a plus.

"When I was in Detroit, it was spooky at first. They had hired the entire cast of players without me ever meeting them," he says. "I walked into the radio show with an empty host's chair. It worked out, but at first, it was very hard to jibe. No one knew anybody, and everyone had different agendas."

On his side, Bonaduce knows radio. Frequently casting an on-the-spot intellectual spin, he is keenly aware of what bits might work, things he should and shouldn't say (and who should), and how to interact with listeners.

(Continued on page 71)

Christian Broadcasters Call For Unity

Contacts, Communication Focus Of NRB Convention

■ BY DEBORAH EVANS PRICE

WASHINGTON, D.C.—Strengthening partnerships was a recurring theme at sessions aimed at Christian radio during the 55th annual National Religious Broadcasters (NRB) Convention, held Jan. 31-Feb. 3 at the Sheraton Washington March 14-17.

The convention, which drew 4,650 attendees, is ever-increasing in breadth. According to the NRB, 1,240 stations identified themselves as full-time religious in 1997, a 30% increase since 1987. Of those stations, 66% are commercial.

This year's theme at NRB was "Declaring Christ," and the convention covered a variety of topics. Sessions ranged from noncommercial "boot camps" to seminars on the Federal Communications Commission, focus groups, and utilizing the Internet.

One of the best-attended sessions was titled "Why Can't We All Work Together?" The panel was moderated by Wayne Pederson, executive VP at Northwestern College Radio, and featured Frank Breeden, president of the Gospel Music Assn.; John Styll, president/publisher of CCM Communications; Wendell Gafford, PD at KBHL Osakis, Minn.; and Anita Lustrea, music director for Chicago-based Moody Broadcasting Network.

The discussion focused on strengthening relationships between Christian radio and Christian record companies. Panelists fielded questions on a variety of topics, including how stations could get better service from labels and how they could work with promoters when artists are in town for concerts.

The hottest subject broached during the session was the question of whether mainstream ownership of Christian labels was diluting the message in Christian music. Though that issue might seem passé to the Nashville record community, most of whom have been operating under mainstream ownership for a few years, it was a prime source of concern to radio personnel.

One attendee told of an independent artist who said he turned down a major-label deal because he was asked to make his music less overtly religious.

Breeden and Styll said they haven't seen the content of Christian music change under mainstream ownership.

"It would be ludicrous to think a company that has paid $100 million for a Christian record label would want it to stop making Christian music," Breeden said. "[Executives at these labels are saying], 'I bought you because I believe in what you're doing and want you to keep doing it.' Just like it would be ludicrous to pay $100 million for a bluegrass label, then try to turn it into a rap label. We are what we are. They have bought into the fact that this is an important commodity in our culture."

Panelists cited other situations in which working with mainstream companies provided opportunities for Christian radio.

For example, Pederson cited a concert sponsored by the Target chain in which a Christian air personality introduced the show.

Attendees also expressed interest in receiving more information on Christian artists to share with listeners, especially on artists whose personal problems have jeopardized their Christian music careers. Stations were urged to develop a dialogue with label reps and to read Christian music publications.

"We have tried to deal with these issues head on and give our readers information they need," said Styll.

In a forum later that day called "Why Is Working In This Industry No Longer Fun . . . Or Is It Just Me?" station personnel held an open dialogue.

Among the list of concerns was strengthening relationships with churches, local nonprofit organizations, and others in their communities. "Our station tries very hard to be part of the community," says Steve Cross, VP/GM, at WABS Arlington, Va. He said his station has a person on staff whose sole responsibility is to work with local churches.

Next year's NRB Convention will be held Jan. 30-Feb. 2 in Nashville at the Opryland Hotel.

newsline...

DAB STILL AT STANDSTILL IN U.S. In the ever-stagnant quest for digital audio broadcasting (DAB) in the U.S., the Consumer Electronics Manufacturers Assn. has examined nine proposed technologies and concluded that the only one viable as an advanced radio system here is Eureka-147, the European-developed technology that U.S. proponents have consistently shunned. Around the rest of the world, DAB is already in active testing—utilizing Eureka-147.

WORLD RADIO DEBUTS. Beginning in June, World Radio, a new public radio network, will launch service over satellite from WRVG Georgetown College Public Radio in Georgetown, Ky. The entity will offer more than 100 hours of music, news, and information programming a week, targeted to professionals age 25-54.

FRIENDLY SKIES. Beginning in March, WHTZ (Z100) New York night-shifter Kid Kelly's longtime syndicated "Backtrax USA" will be heard on all United Airlines flights.

FALL '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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LITTLE ROCK, ARK.—(82)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KSSN	country	11.7	12.9	9.6	12.4	12.3
KMJX	album	10.6	7.4	11.2	9.8	10.2
KIPR	R&B	9.9	10.3	9.9	10.1	8.8
KURB-FM	AC	7.9	7.4	7.7	7.8	6.8
KKPT	cls rock	5.6	3.6	5.5	5.6	5.6
KARN-AM-FM/ KKRN/KRRR	N/T	6.1	7.5	5.1	4.5	4.8
KYFX	R&B adult	5.0	4.0	5.0	4.1	4.3
KOLL	oldies	3.8	3.7	4.5	3.9	3.9
KVLO	AC	3.6	4.1	3.5	3.5	3.9
KSYG-FM	N/T	3.2	2.6	2.6	3.9	3.8
KQAR	top 40	4.4	3.6	4.8	4.5	3.5
KDDK	country	2.6	4.3	2.9	2.7	3.3
KLAL	AC	2.3	1.8	2.2	1.8	3.1
KESR	top 40	3.5	4.3	3.5	3.9	2.5
KGHT	religious	1.8	1.5	.9	1.5	2.5
KLIN	religious	1.7	1.5	1.5	1.5	1.9
KDRE/KMZX	top 40	2.3	3.8	3.2	3.1	1.7
KITA	religious	1.4	2.1	2.3	2.0	1.1
KLAZ	top 40	1.4	1.2	1.3	1.4	1.3
KHUG	country	—	.7	.9	.8	1.1
KJBN	religious	—	—	—	—	1.1
KLRG	religious	1.8	.9	1.0	.9	1.1

BAKERSFIELD, CALIF.—(84)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KUZZ-AM-FM	country	15.3	12.7	14.5	12.7	18.9
KJSV	top 40/rhythm	4.6	3.7	4.3	5.5	6.8
KERN-AM	N/T	6.4	5.7	5.1	6.6	8.1
KRAB	album	7.6	6.1	8.0	7.5	5.0
KKXX-FM	top 40/rhythm	10.7	10.7	9.7	9.2	4.8
KGFM	AC	5.5	5.4	5.3	5.2	4.5
KJWI	Spanish	4.3	4.1	2.7	4.4	4.1
KKDB	cls rock	2.8	3.8	4.0	2.3	4.1
KSMJ	jazz	1.8	5.4	4.3	2.5	3.9
KSUV-FM	Spanish	2.8	4.1	3.4	2.1	3.8
KLLY	AC	3.0	2.6	3.6	5.2	3.1
KLYD	oldies	1.5	2.6	3.1	1.4	2.4
KCNQ	country	2.7	1.6	1.3	1.8	2.2
KWAC	Spanish	1.3	1.5	1.6	1.5	2.2
KKDJ	oldies	—	—	4	8	1.6
KRME	Spanish	1.0	.9	.7	1.5	1.8
KCHJ	Spanish	1.0	1.0	.4	6	1.7
KCWR	country	1.6	1.6	1.0	1.5	1.7
KGEO	N/T	1.5	1.3	1.4	.9	1.7
KBID	adult std	.4	.7	.6	.9	1.5
KAFY	Spanish	—	.6	1.6	2.0	1.4
KNZR	N/T	1.9	1.6	2.3	2.1	1.4
KMYX-FM	Spanish	.7	1.0	1.0	1.2	1.8

NEW BEDFORD, MASS.—(85)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WFHR	top 40/rhythm	2.9	—	5.3	—	6.8
WWLI	AC	5.0	—	5.8	—	7.9
WHJY	album	7.4	—	6.5	—	6.7
WCTK	country	3.6	—	3.2	—	5.9
WBZ	N/T	2.9	—	2.4	—	4.1
WWBB	oldies	5.2	—	5.0	—	4.1
WPRO-FM	top 40	5.2	—	5.3	—	3.7
WSNE	AC	5.2	—	6.4	—	6.6
WBSM	N/T	4.3	—	3.1	—	6.2
WJMR	top 40/rhythm	1.8	—	1.9	—	3.1
WBRU	modern	2.1	—	3.1	—	2.8
WWKX	top 40/rhythm	1.9	—	2.7	—	2.8
WBCN	modern	2.9	—	1.4	—	2.7
WPRO-AM	N/T	2.1	—	1.9	—	2.7
WWRX-FM	cls rock	2.6	—	2.8	—	2.4
WAAF	album	1.9	—	1.6	—	2.0
WCIB	AC	1.5	—	1.5	—	2.0
WODS	oldies	1.5	—	1.9	—	2.0
WHJJ	N/T	1.0	—	1.2	—	1.7
WLKW	easy	4.8	—	4.5	—	1.7
WRKO	N/T	1.1	—	1.1	—	1.0
WEEI	sports	2.6	—	1.2	—	1.5
WMJX	AC	.7	—	.5	—	1.5
WBMX	AC	2.1	—	1.1	—	1.6
WBOS	triple-A	3.3	—	1.8	—	1.1
WCRB	classical	1.7	—	1.0	—	1.1

MOBILE, ALA.—(86)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WYOK	R&B	10.5	8.2	6.4	10.6	8.7
WKSJ-AM-FM	country	9.1	6.5	9.6	10.7	8.5
WABB-FM	top 40	7.5	7.1	7.3	5.4	8.1
WBLX-FM	R&B	6.9	7.2	5.7	7.6	7.3
WGOK	religious	5.1	4.8	6.7	3.6	8.9
WDLT	R&B adult	5.7	6.5	6.9	6.4	6.3
WAVW	oldies	3.6	2.7	5.1	5.7	4.5
WNTM	N/T	5.1	5.1	4.3	4.3	3.7
WTKX	album	3.3	4.5	5.0	2.2	3.7
WRKN	cls rock	4.5	3.5	3.4	3.2	3.8
WMEZ	AC	1.8	2.3	2.3	2.5	3.4
WXDM	country	2.9	3.6	2.7	3.9	3.4
WZEW	triple-A	.5	.4	1.3	1.7	3.4
WMXC	AC	4.5	5.1	4.3	4.6	3.1
WWRO	cls rock	3.8	3.6	4.1	3.1	3.0
WDWG	country	3.5	2.9	2.9	3.6	2.7
WABF	adult std	2.0	1.2	1.4	1.3	1.6
WNSP	N/T	.9	1.2	1.0	.8	1.6
WYCL	oldies	2.4	2.0	2.1	1.4	1.3

SPOKANE, WASH.—(87)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KKZX	cls rock	8.7	7.4	9.5	9.0	11.6
KDRK	country	9.0	8.3	6.7	9.1	8.2
KZZU	top 40	6.5	7.6	7.7	7.6	7.8
KMFR	country	5.4	4.7	8.4	5.6	6.7
KXLY-FM	AC	5.0	7.6	6.0	6.3	5.7
KAQQ	adult std	4.8	7.4	5.4	5.0	5.8
KAEP	modern	5.4	5.5	6.5	6.8	5.4
KISC	AC	7.4	8.0	6.9	6.5	5.3
KCDA	country	3.5	4.3	4.7	3.4	5.0
KGA	N/T	5.1	6.1	3.4	5.6	5.0
KXLY-AM	N/T	6.2	5.3	4.5	5.7	4.8
KEYF-AM-FM	oldies	5.9	4.2	5.9	5.3	4.1
KHTQ	AC	3.0	3.0	2.2	3.7	4.0
KMJY	album	4.8	3.9	3.9	3.4	3.7
KTSL	religious	2.0	1.2	2.2	.9	2.8
KTRW	sports	1.2	1.5	1.3	1.2	1.6
KXPL	N/T	—	—	—	6	1.1

DES MOINES, IOWA—(88)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WHO	N/T	12.6	11.9	10.1	12.2	13.3
KJJY	country	12.1	10.2	8.7	8.4	9.2
KMKI	country	4.8	4.2	10.4	5.2	6.8
KSTZ	AC	5.9	7.3	7.2	6.9	8.2
KAZR	album	5.2	5.3	4.7	6.2	7.5
KJQA-FM	oldies	6.4	6.8	7.5	7.1	6.4
KGGO	album	7.1	7.0	4.8	7.5	4.8
KLTI	AC	1.7	2.8	4.3	3.2	4.9
KRKQ	cls rock	4.1	4.2	5.3	7.6	4.8
KLYF	AC	6.6	8.2	6.3	5.7	3.9
KRNT	adult std	6.2	4.9	4.7	3.7	3.4
KKDM	modern	5.4	6.0	5.1	5.5	3.1
KMXD	easy	3.3	3.1	2.6	2.6	2.5
KXTK	N/T	.9	.9	1.1	1.3	1.3
KCCQ	top 40	1.0	1.2	1.8	1.1	1.1
KZZQ	religious	.7	.6	1.3	1.1	1.0

WICHITA, KAN.—(89)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KZSN-FM	country	9.8	7.5	9.6	11.4	8.4
KRZZ	album	5.8	6.7	6.9	5.2	8.4
KXRD	top 40	7.4	7.2	8.9	8.1	8.1
KFDI-FM	country	8.1	11.0	9.1	11.1	6.8
KRBB	AC	7.8	7.5	7.0	5.1	6.8
KDEZ	easy	3.8	4.6	3.2	3.8	8.5
KICT	modern	6.6	5.8	3.8	4.1	8.2
KEYN	oldies	5.7	5.6	7.5	6.3	6.1
KDGS	top 40/rhythm	4.4	4.6	5.3	7.5	4.6
KLLS	'70s oldies	5.2	4.6	4.5	4.1	3.8
KFH	N/T	4.3	2.0	2.9	2.9	3.7
KWSJ	jazz	3.2	4.7	3.3	2.8	3.7
KNSS	N/T	4.4	2.9	3.3	3.5	3.5
KFDI-AM	country	4.0	3.6	5.9	3.8	3.3
KTLI	religious	2.6	4.1	3.5	2.9	3.0
KYQQ	country	1.8	2.6	3.7	2.8	2.2
KMYR	adult stnd	—	-	—	—	1.3

COLUMBIA, S.C.—(90)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WWDM	R&B	18.2	17.8	16.6	13.3	16.1
WCOS-FM	country	11.1	9.8	9.3	11.1	10.8
WNOK	top 40	8.2	7.3	8.3	9.1	10.2
WTCB	AC	6.5	7.4	7.2	4.5	6.8
WMFX	cls rock	6.1	6.3	7.7	7.0	6.5
WSCQ	adult std	5.2	6.0	5.0	5.3	5.7
WVOC	N/T	5.3	5.4	4.1	5.0	4.8
WFMV	religious	5.2	6.4	6.1	7.1	4.8
WOMG	oldies	5.3	4.8	5.5	4.8	4.8
WARQ	modern	5.0	5.3	6.3	4.1	4.8
WCOS-AM	N/T	1.2	1.0	1.0	.9	2.2
WLXC	sports	1.2	1.0	1.9	2.9	1.7
WHKZ	country	2.4	2.0	1.6	3.2	1.5
WOIC	R&B oldies	1.8	2.2	1.9	2.3	1.4
WISW	N/T	1.1	1.3	1.0	1.1	1.2

YOUNGSTOWN, OHIO—(91)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WQXK	country	14.5	—	14.4	—	11.8
WKBN-AM	N/T	10.2	—	9.3	—	10.1
WHOT-FM	top 40	10.2	—	11.4	—	6.9
WYFM	'70's oldies	6.7	—	7.5	—	8.2
WBBG	oldies	7.0	—	6.8	—	7.8
WNCD	album	5.4	—	5.7	—	9.5
WKBN-FM	AC	7.5	—	7.7	—	8.1
WHIO	adult std	5.1	—	2.6	—	4.7
WRBP	R&B adult	4.7	—	4.7	—	4.0
WWSY	cls rock	2.2	—	2.3	—	2.8
WICT	country	1.5	—	1.1	—	2.2
WENZ	modern	1.9	—	2.1	—	1.9
WSOM	adult std	1.5	—	2.6	—	1.9
WAMO-FM	R&B	2.6	—	4.0	—	1.8
WRTK	N/T	1.8	—	1.1	—	1.5
WGFT	religious	1.1	—	—	—	1.2
WBBW	sports	1.1	—	—	—	1.0
WKTX	oldies	.9	—	.7	—	1.0
WMJI	oldies	.4	—	.4	—	1.0
WRIR	N/T	.4	—	.4	—	1.0

DAYTONA BEACH, FLA.—(92)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WMGF	AC	7.7	—	7.8	—	7.9
WGRE-FM	country	9.6	—	7.3	—	7.8
WOCL	oldies	7.8	—	6.2	—	7.8
WTKS	N/T	3.7	—	2.9	—	6.6
WHOG-FM	cls rock	3.8	—	2.9	—	5.1
WJHM	R&B	8.3	—	6.5	—	4.1
WWXA	country	4.1	—	6.5	—	4.1
WCFB	R&B adult	4.8	—	2.6	—	6.6
WFKS	AC	2.3	—	4.2	—	6.5
WKHO	modern	2.9	—	1.6	—	3.1
WOMX-FM	AC	4.8	—	3.7	—	3.1
WROD	adult std	7.8	—	6.5	—	6.0
WHTQ	cls rock	4.3	—	5.2	—	2.8
WJRR	album	2.5	—	3.1	—	2.8
WSHE	AC	2.3	—	2.4	—	2.5
WXXL	top 40	2.0	—	3.1	—	2.5
WOBO	N/T	1.4	—	1.6	—	2.3
WHOB-AM	N/T	3.2	—	2.7	—	2.1
WVYB	top 40	.9	—	1.6	—	2.6
WSBB	adult std	3.2	—	3.1	—	1.8
WLOQ	jazz	.5	—	.6	—	1.3
WMMO	triple-A	.5	—	.6	—	1.3
WPUL	N/T	.5	—	.6	—	1.2

JOHNSON CITY, TENN.—(93)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WXBQ-FM	country	30.4	—	24.5	—	22.7
WQUT	cls rock	13.5	—	12.8	—	12.0
WAEZ	top 40	3.7	—	6.7	—	10.8
WTFM	AC	9.5	—	9.2	—	7.7
WGOC	country	3.5	—	4.5	—	4.2
WKOS	oldies	3.7	—	3.4	—	4.0
WJCW	N/T	3.5	—	4.3	—	3.7
WKPT/WKTP	adult std	3.3	—	1.6	—	3.0
WRZK	album	—	—	2.9	—	2.8
WZAP	religious	.9	—	.7	—	2.0
WETB	religious	1.4	—	1.1	—	2.4
WTVK-FM	country	1.8	—	1.4	—	1.6
WMEV-FM	country	1.2	—	.9	—	1.4
WIM2-FM	album	.9	—	1.3	—	1.2
WMIT	religous	1.5	—	2.5	—	1.2

COLORADO SPRINGS (94)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KKMG	top 40	11.3	10.2	10.3	10.9	10.0
KKCS-AM-FM	country	8.2	9.5	9.2	8.7	8.8
KKFM	cls rock	8.4	10.0	9.0	9.6	8.6
KILO	album	5.2	6.2	7.4	6.7	7.9
KCCY	country	6.9	6.4	5.3	7.4	7.4
KVOR	N/T	5.5	5.1	4.2	3.9	6.8
KVUU	AC	4.4	5.4	5.1	5.3	5.0
KKLI	AC	6.0	4.3	6.4	4.2	4.5
KSP2	oldies	5.2	4.9	4.6	6.2	4.5
KOA	N/T	3.7	3.3	4.8	5.3	4.6
KSKX	jazz	3.7	4.4	4.5	3.9	3.8
KRDO-FM	AC	4.8	4.4	3.5	2.8	3.5
KCMR	adult std	1.8	1.6	1.9	1.4	1.4
KBIQ	religious	2.3	2.6	1.9	1.9	1.2
KGFT	religious	1.1	1.3	1.4	1.7	1.2
KRDO-AM	sports	1.1	1.3	1.0	1.1	1.2
KTWK	N/T	1.1	1.1	1.0	.8	1.2
KPRZ	religious	.8	1.3	1.1	.5	1.0

MELBOURNE, FLA.—(96)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WMMB	adult std	6.8	—	6.0	—	9.1
WWKA	country	7.3	—	6.3	—	7.7
WAOA	top 40	6.7	—	6.0	—	7.5
WTKS	N/T	5.4	—	6.0	—	6.8
WHTQ	cls rock	7.0	—	5.0	—	5.7
WGGD	cls rock	2.6	—	3.1	—	5.2
WLRQ-FM	AC	5.7	—	4.2	—	5.2
WJRR	album	6.7	—	5.2	—	4.1
WOMX-FM	AC	4.2	—	4.5	—	4.1
WOSR	adult stnd	1.5	—	2.8	—	4.1
WSRE	AC	2.1	—	2.9	—	3.4
WHKR	country	4.7	—	5.0	—	3.2
WJHM	R&B	3.8	—	4.2	—	3.0
WMEL	AC	.3	—	1.0	—	2.3
WMGF	AC	1.6	—	2.6	—	2.3
WOCL	oldies	2.3	—	2.3	—	2.1
WRFB	adult std	1.5	—	1.9	—	2.1
WGRE-FM	country	2.0	—	1.5	—	1.8
WQOL	oldies	1.1	—	—	—	1.2

CHARLESTON, S.C.—(97)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WWWZ	R&B	11.5	10.9	11.9	11.5	11.7
WEZL	country	7.8	9.9	7.5	8.9	8.7
WSSX	top 40	5.6	5.0	7.2	5.7	9.9
WSUY	AC	4.6	3.2	3.3	3.5	8.0
WXLY	oldies	6.4	5.2	5.2	6.0	5.5
WAVF	modern	6.4	5.7	4.2	6.4	5.1
WMGL	R&B adult	4.3	4.3	2.3	3.1	4.6
WTMA	N/T	5.6	6.3	3.6	4.1	4.8
WBUB	country	6.0	5.0	5.2	5.7	4.3
WPAL-AM	R&B adult	3.2	3.0	1.9	3.9	4.1
WRFQ	cls rock	3.1	3.0	5.9	4.7	3.7
WSSP	adult std	2.9	4.7	3.2	3.2	2.9
WPAL-FM	R&B	2.0	2.5	3.0	2.2	2.8
WYBB	cls rock	3.5	3.0	7.2	3.9	2.5
WNST	AC	1.4	1.7	2.6	2.8	1.8
WTUA	religious	1.7	1.3	1.3	1.2	1.8
WWBZ/WHBZ	R&B oldies	1.1	2.3	1.3	2.0	1.7

LAFAYETTE, LA.—(98)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
KXKC	country	7.9	—	11.3	—	10.3
KRRQ	R&B	7.3	—	7.3	—	6.8
KSMB	top 40	9.4	—	7.4	—	6.7
KMDL	country	7.3	—	7.1	—	7.5
KTDY	AC	5.9	—	4.5	—	5.9
KJCB	R&B	5.4	—	4.5	—	5.1
KFTE	modern	4.3	—	5.4	—	4.1
WDGL	cls rock	2.2	—	3.7	—	4.1
KNEK-FM	R&B adult	3.8	—	4.1	—	3.5
WYNK-FM	country	3.7	—	4.4	—	3.5
KPEL-AM-FM	N/T	3.5	—	3.7	—	3.2
KSIG-AM-FM	adult std	4.4	—	2.5	—	3.0
KROF-FM	oldies	2.2	—	3.2	—	2.8
KTBT	R&B	1.9	—	3.6	—	2.8
KFXZ	R&B oldies	3.7	—	3.4	—	2.7
KBON	variety—	—	.5		—	2.1
KAJN	religious	1.9	—	2.1	—	2.0
KROF-AM	country	2.9	—	2.3	—	2.0
WCKW-FM	album	2.2	—	1.1	—	1.8
KNOM	top 40	1.0	—	1.0	—	1.3
KQIS	AC	—	—	.8	—	1.3
KVOL-AM-FM	sports	4.7	—	1.6	—	1.3

MORRISTOWN, N.J. —(99)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WXRK	modern	—	—	6.2	—	8.2
WPLJ	AC	—	—	6.3	—	7.8
WLTW	AC	—	—	6.5	—	7.4
WABC	N/T	—	—	3.6	—	6.8
WCBS-FM	oldies	—	—	10.1	—	5.8
WHTZ	top 40	—	—	4.6	—	5.5
WOR	N/T	—	—	3.7	—	4.8
WDHA	album	—	—	5.4	—	4.0
WQCD	jazz	—	—	2.6	—	3.2
WQXR	classical	—	—	4.2	—	3.2
WNEW	cls rock	—	—	3.0	—	3.1
WFAN	sports	—	—	2.7	—	2.6
WKTU	crossover	—	—	4.2	—	2.8
WKXW	N/T	—	—	1.8	—	2.6
WMTR	adult std	—	—	4.8	—	2.8
WSKQ	Spanish	—	—	—	—	2.8
WAXQ	cls rock	—	—	5.1	—	2.3
WQHT	R&B	—	—	1.0	—	2.6
WCBS-AM	N/T	—	—	2.2	—	2.1
WNSR	AC	—	—	1.4	—	1.8
WINS	N/T	—	—	.8	—	1.3
WPAT	Spanish	—	—	1.4	—	1.3
WWXY	country	—	—	2.1	—	1.1
WBBR	N/T	—	—	.6	—	1.6
WNCY	country	—	—	.5	—	1.6

LAKELAND, FLA. (100)

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WPCV	country	18.8	—	13.7	—	14.4
WFLZ	top 40	6.3	—	6.4	—	8.8
WDUV	adult std	7.5	—	7.1	—	8.3
WWRM	AC	4.0	—	4.6	—	4.5
WJHM	R&B	3.8	—	3.1	—	3.3
WSJT	jazz	2.7	—	2.4	—	1.0
WHTQ	cls rock	2.8	—	3.3	—	2.7
WXXL	top 40	2.0	—	1.6	—	2.7
WOCL	oldies	2.8	—	1.6	—	2.5
WONN	adult std	3.2	—	2.7	—	2.5
WHRR	R&B	4.2	—	2.6	—	2.3
WXTB	album	1.7	—	3.3	—	2.3
WCOF	'70s oldies	1.8	—	1.1	—	2.2
WHPT	triple-A	3.3	—	3.5	—	2.2
WOMX	AC	1.2	—	2.0	—	2.2
WAKS	AC	.5	—	2.2	—	2.0
WTKS	N/T	.6	—	1.5	—	2.0
WQYK-FM	country	1.8	—	4.2	—	1.8
WTBT	cls rock	—	—	—	—	1.8
WLKF	N/T	.8	—	2.7	—	1.3
WILV	AC	—	—	—	—	1.2
WMTX	AC	.7	—	.4	—	1.2
WBAR	country	—	—	—	—	1.0

All This And Curly Fries. KISQ (Kiss 98.1 FM) San Francisco, during a recent night on the town, met up with James Ingram and Peabo Bryson at Planet Hollywood. Shown, from left, are Ingram, midday host Morris Knight, Bryson, and PD Michael Erickson.

Smiles, Everybody . . . Oops! Don Imus of the syndicated "Imus In The Morning," right, attempts to look cozy alongside boxing agent Rock Newman, left, and Joel Hollander, VP/GM of WFAN New York. The three were attending Hollander's Achievement in Radio award ceremony, sponsored by the UJA-Federation.

Adult Contemporary

THIS WK.	LAST WK.	2 WKS. AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	11	MY HEART WILL GO ON / 550 MUSIC ALBUM CUT — 4 weeks at No. 1	◆ CELINE DION
2	2	2	25	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT / ROCKET 568108/A&M	◆ ELTON JOHN
3	3	3	18	AT THE BEGINNING / ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
4	4	6	21	I DON'T WANT TO WAIT / IMAGO 17318/WARNER BROS.	◆ PAULA COLE
5	5	4	19	THE GIFT / WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
(6)	11	14	6	TRULY MADLY DEEPLY / COLUMBIA 78723	◆ SAVAGE GARDEN
7	6	5	32	HOW DO I LIVE / CURB 73022	◆ LEANN RIMES
(8)	9	12	9	OH HOW THE YEARS GO BY / MERCURY ALBUM CUT	VANESSA WILLIAMS
(9)	8	10	13	LOVING YOU / ARISTA ALBUM CUT	KENNY G
10	7	7	17	THE BEST OF LOVE / COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
(11)	14	20	5	AS LONG AS YOU LOVE ME / JIVE ALBUM CUT	◆ BACKSTREET BOYS
12	10	8	30	QUIT PLAYING GAMES (WITH MY HEART) / JIVE 42453	◆ BACKSTREET BOYS
13	13	11	22	SO HELP ME GIRL / ARISTA 13428	◆ GARY BARLOW
14	12	9	25	PROMISE AIN'T ENOUGH / PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
(15)	15	15	10	BACK TO YOU / A&M ALBUM CUT	◆ BRYAN ADAMS
				★ ★ ★ AIRPOWER ★ ★ ★	
(16)	19	23	4	GIVE ME FOREVER (I DO) / GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
17	16	16	28	TAKES A LITTLE TIME / A&M ALBUM CUT	◆ AMY GRANT
18	18	17	16	HEY GIRL / COLUMBIA ALBUM CUT	◆ BILLY JOEL
(19)	20	22	11	LIGHT IN YOUR EYES / CAPITOL 58670	BLESSID UNION OF SOULS
20	17	13	15	HOW COULD AN ANGEL BREAK MY HEART / LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G
(21)	23	—	2	LANDSLIDE / REPRISE ALBUM CUT	◆ FLEETWOOD MAC
(22)	26	—	2	YOU'RE STILL THE ONE / MERCURY 568452	◆ SHANIA TWAIN
23	22	21	25	2 BECOME 1 / VIRGIN 38604	◆ SPICE GIRLS
24	21	18	18	TELL HIM / 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION
25	25	27	5	I DO / GEFFEN 19416	◆ LISA LOEB

Adult Top 40

THIS WK.	LAST WK.	2 WKS. AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
(1)	1	2	16	3 AM / LAVA ALBUM CUT/ATLANTIC — 2 weeks at No. 1	◆ MATCHBOX 20
2	2	1	24	WALKIN' ON THE SUN / INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
(3)	5	8	6	MY HEART WILL GO ON / 550 MUSIC ALBUM CUT	◆ CELINE DION
(4)	6	7	13	TRULY MADLY DEEPLY / COLUMBIA 78723	◆ SAVAGE GARDEN
5	3	4	16	I DO / GEFFEN 19416	◆ LISA LOEB
(6)	9	12	10	THE MUMMERS' DANCE / QUINLAN ROAD ALBUM CUT/WARNER BROS.	◆ LOREENA MCKENNITT
7	7	6	31	I DON'T WANT TO WAIT / IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	4	3	20	TUBTHUMPING / REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
9	8	5	27	FLY / LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
10	10	9	43	ALL FOR YOU / UNIVERSAL 56135	◆ SISTER HAZEL
11	11	11	34	IF YOU COULD ONLY SEE / POLYDOR ALBUM CUT/A&M	◆ TONIC
(12)	13	14	15	KISS THE RAIN / UNIVERSAL 56140	◆ BILLIE MYERS
(13)	12	10	14	SWEET SURRENDER / ARISTA 13453	◆ SARAH MCLACHLAN
(14)	14	15	15	HOW'S IT GOING TO BE / ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
(15)	16	16	9	TIME OF YOUR LIFE (GOOD RIDDANCE) / REPRISE ALBUM CUT	◆ GREEN DAY
16	15	13	42	SEMI-CHARMED LIFE / ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
(17)	19	24	8	BRICK / 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
(18)	23	28	9	BITTER SWEET SYMPHONY / VC/HUT ALBUM CUT/VIRGIN	◆ THE VERVE
19	18	18	33	PUSH / LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
20	20	20	53	ONE HEADLIGHT / INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
21	17	19	13	32 FLAVORS / ELEKTRA 64129/EEG	◆ ALANA DAVIS
(22)	22	25	10	WHAT WOULD HAPPEN / CAPITOL ALBUM CUT	◆ MEREDITH BROOKS
23	21	17	22	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT / ROCKET 568108/A&M	◆ ELTON JOHN
				★ ★ ★ AIRPOWER ★ ★ ★	
(24)	35	—	2	TORN / RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
25	24	21	17	SURROUNDED / COLUMBIA ALBUM CUT	◆ CHANTAL KREVIAZUK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. [illegible] adult contemporary stations and [illegible] adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

KKGO Finds Youth-Skewed 'Romantic' Hit

Crossover Show Combines Readings With Classical

■ BY DOUG REECE

LOS ANGELES—Fusing poetry with Prokofiev, love letters with Liszt, Mona Golabek's "The Romantic Hours" program on classical outlet KKGO here was a near-instant hit during its three-month trial run last year.

What's more, the show is about to take center stage during a massive push that included the launch of "The Romantic Hours" album on BMG Classics Feb. 10 and national syndication via the Concert Music Network in March.

For Golabek, who has long held a "secret fantasy" to host a nighttime radio show during her career as a concert pianist—but who hardly has the sort of established name that normally accompanies such high-fanfare projects—these are good times.

The program's unique formula of segueing into each musical piece with brief, romantic excerpts from various poems and love letters gets credit from Golabek, programmers, and label executives credit for all the attention.

"I was voraciously obsessed with the love lives of various composers, and when I used to tour, I found that if I had a story to tell, the audience was much more primed to hear their work," says Golabek.

"The Romantic Hours" album typifies what an average hour of the program sounds like, with Golabek reading from the Bible's sensuous "Song Of Solomon." The poem then fades into Jacques Ibert's "Rome-Palermo."

On another track, Golabek, who also tries to maintain a thread of commonality between her interlude readings and the subsequent music, reads an excerpt from a love letter written by Claude Debussy, followed by the composer's famed "Clair De Lune."

The show has also revealed itself to be a significant vehicle for drawing audiences outside of the typical classical demographic.

"We all know there is a need to pull in young audiences to this music, which has typically had an upscale, rarified audience," says Golabek. "We got such a wonderful response from younger people when the show started, it was obvious we had touched a nerve."

GOLABEK

The show is in part an effort to compensate for a lack of lyrical context and introduce listeners to classical artists in a very personal and non-threatening manner, she says.

This audience-widening aspect of the show also plays into BMG's tie-in.

David Kuehn, VP of A&R and marketing for BMG, says the label expects to break the artist outside of traditional classical audiences. In fact, he says, the album could be the label's most popular title in '98.

"This is much more lifestyle-oriented than classical," says Kuehn. "We're looking at it for a mainstream audience, because really this is the perfect way to introduce people to classical in a very easy-to-listen-to way. It's not intended for the core classical audiences."

In addition to radio spots around the show and stickering the album with notice of its relationship to the program, BMG will also support the artist during a tour this spring.

The Hilton hotel chain, which sponsors the program, has also offered its support. In addition to placing copies of a cassette sampler of the album in its rooms, the chain will offer weekend-getaway packages as part of the label's retail and radio promotion.

Roy Lindau, VP/GM of Concert Music Network, says he expects that the show will not only break down the stereotypes surrounding classical music programming but will finally bring to the format a profile-raising national personality.

"Classical music radio needs more national personalities," Lindau says. "The trend in other formats toward [syndicated host] programming has proven very marketable with listeners and advertisers, and we want to make it work in classical."

While it is still unknown how many of Concert Music Network's 30 affiliates will pick up the program, KKGO began airing the one-hour show, appropriately enough, Feb. 14.

Though "The Romantic Hours" proved to be a huge draw during a trial run last year, KKGO PD Blanton Alspaugh says that fine-tuning during its interim month, which includes shortening Golabek's spoken-word segments, has made the show even stronger.

However, Golabek says, the program is still taking shape. She is considering adding humorous love stories, as well as experimental new music, to the "Romantic Hours" mix.

AN EAGER BONADUCE HITS NEW YORK

(Continued from page 69)

Also to his advantage is that his is a friendly show—little attitude, no insults tossed out to callers—more like a partnership between the morning team and its hot AC audience, he says.

"It's friendly because I'm really happy to be here. With Howard Stern—and God bless him, there's no way not to say he's the king—he is so bitter. What makes him that way? He's got the best job, a great wife, lots of money. Just settle down. If someone is listening to me, I don't want to be mean to them. I respect the listeners."

It's a temperament that likely is stoked by the fact that throughout his entire life, Bonaduce has been aiming to get affectionate notice from one brand of audience or another.

His introduction to show business, of course, came via his ubiquitous role as Danny Partridge on the revered '70s TV show "The Partridge Family," something he still cautiously embraces 25 years later.

"Outside, it probably gets mentioned several times a day, but in the radio industry, it comes up only a couple times a week," he says. "Industry insiders know that I'm a broadcaster now, not some freak show from 'The Partridge Family.' I'm not going to deny it, but I don't want to do it in excess either. I never want to think it's something I have to do instead of something I want to do."

The rest of Bonaduce's pre-radio career was a bit more infamous, as he worked his way through the talk-show circuit in the '80s as the embodiment of a child star gone bad, thanks to his well-publicized run-in with a transvestite prostitute and other sensationalistic distractions. Aside from a season as host of the syndicated talk show "Danny!," his career then ran dry.

"A lot of people ask why I got out of television. I didn't get out—I couldn't get a job," he says.

That is, until he got an offer to work on-air at WEGX Philadelphia, his foray into radio. "It was by necessity and by accident," he admits.

From there, he moved on to KKFR Phoenix (where he met and married his wife, Gretchen, who now appears frequently on-air), then returned to WEGX in 1991 as sidekick for the morning show.

He was next lured to Chicago by Larry Wert, then GM of WLUP (the Loop)—now president/GM of Chicago NBC affiliate WMAQ-TV—who, ironically, had been impressed by his quick wit on one of those '80s talk shows. Bonaduce worked the overnight shift there and eventually conquered afternoon drive.

"I worked there with great joy. Larry Wert took a big chance on me, from being the sidekick of a morning zoo type of show to the host of an overnight talk show," Bonaduce says. "They didn't come in and run ratings down my throat. They let me grow on my own."

In late 1996, he approached then Evergreen COO Jimmy de Castro about working not only afternoons at WLUP but also as morning-show host at the company's AC WKQI. The double-duty gig worked—in fact, his arrival in the Motor City was the lead story on the local TV news, over a General Motors strike.

Within a year, Bonaduce was doing so well in Detroit, with a cume of more than 650,000 12-plus, that he was moved to Detroit full time.

With the station now folded into Chancellor's 99-station empire, the move to New York serves as high praise for the personality, who now says he's committed to broadcasting for good.

"There was one day that proved to me I'd be doing radio for the rest of my life," Bonaduce recalls. "Disney tried very hard to get me to quit radio to do a talk show. I told them absolutely not. It proved to me it wasn't about a paycheck anymore, because the TV check was a lot bigger."

Bonaduce admits that he still has his eye on TV for the future. He already has a game show in development, along with voice-overs on a couple of upcoming VH1 documentaries. In addition, he's narrated two episodes of A&E's popular "Biography."

But, he stresses, none of this will happen without radio alongside. "In a year, I hope to be sitting right here," he says. "I just bought a house I can't afford. I better be sitting here."

A Regular Club Gig On TV's 'Ally McBeal' Helps Vonda Shepard's Career Take Off

SEARCHING HER SOUL: By the age of 14, folk-rock singer/songwriter **Vonda Shepard** knew what she wanted to do with her life.

"Be a scientist," she says. "I loved astronomy. It was a world I could have lived in for the rest of my life."

Given the fact, however, that the 34-year-old has dedicated the last 20 years to *being* a star instead of searching them out, she concedes, "I guess I'll sing for now."

Which is not a flippant statement for an artist who has endured her share of struggles. After a number of frustrating false starts in the 1980s, Shepard almost threw in the towel. But with a little encouragement and a long overdue break, she now not only has a weekly singing gig before millions of people but is part of the season's freshest new hit, "Ally McBeal," created, produced, and written by **David E. Kelley** for Fox.

Besides singing the theme song, "Searchin' My Soul," Shepard appears in nearly every episode as the band singer at the cast's favorite after-work nightclub (referred to in the script as Regatta).

The songs that Shepard sings are directly tied to the melodramatic misgivings endured (or pursued) by lead character McBeal, played by Golden Globe-winning actress **Calista Flockhart**. (The show also picked up that trophy for best comedy this year.) In a sense, Shepard's music is the heart and soul of McBeal's emotions.

SHEPARD

"It's been a great opportunity for me to use all sides of my voice, especially the soul side," she says. "Some of my own sides are introspective and don't always show off my vocal capabilities. This gives me an arena to go crazy."

Within the next couple months, fans of both Shepard and the show will have the chance to relive their favorite musical moments from "Ally McBeal" with the release of a soundtrack in May. Shepard's camp is currently negotiating the deal with a number of labels, including Sony, Mercury, and Republic/Universal. Word is expected any day.

The album will feature songs sung by Shepard and used in the program, including her own compositions and any number of remakes tailored to the message of a particular episode. The first single, taken from Shepard's "The Radical Light" (1992), is the full-length version of the theme song, which heads to top 40 and AC radio sometime in April, depending on when a label deal is struck. A video for the track was shot last November in New York.

"People now connect my voice with [McBeal], which is kind of fun. The songs that David chooses describe pretty clearly what she's feeling, sometimes quite literally, so I'm allowed to go deeper into her character. He wants to express her soul and conscience through my voice. David is a brilliant man, I'll say that." Shepard's connection with Kelley traces back to her friendship with actress **Michelle Pfeiffer**, whom she met some 15 years ago.

"She had come to a club where I was singing in Los Angeles. She was just beginning to take off, so I didn't really know who she was," Shepard explains. "One night after we'd gotten really close, she and her husband [then "thirtysomething's" **Peter Horton**] invited me to dinner; I knew they were actors, so I was expecting to go to this starving actors' home. I walked in and said, 'Wait a minute. Did they come into an inheritance or something?' "

AIR WAVES

by Chuck Taylor

Pfeiffer and Shepard remained tight through the years, and, in time, Shepard met Pfeiffer's second husband (whom she married in 1993)—David Kelley. "He told me, 'I've been a big fan of yours for years,' " says Shepard.

Fast-forward to last year: Kelley (who had created "Chicago Hope" and "Picket Fences") was developing his new show, and a call comes to Shepard. "He was a little nebulous. He said that he wanted me to be part of the music of the show. 'She's a lawyer, but she might sing. Can you act?' he asked. I had no idea just how much of a role I was going to have. I was just happy he was going to put a couple of songs in."

In fact, she had no idea how serious Kelley was until she got a call from wardrobe, asking her to come down to the studio for a fitting. "They said, 'We're going to get a nice big closet of clothes for you.' "

An average week for Shepard now consists of heading into the studio every week or so with a list of songs Kelley has chosen to include in upcoming episodes. "He gives me notes about the tempo, and I take my band in, do four songs, and [produce and] mix them in one 17- or 18-hour day. I love it, though it's really hard work," she says.

Then there's the time she spends on the set, often acting as a literal backdrop in the frequented club, singing the songs that match McBeal's weekly crisis. Shepard says she has been made to feel like an integral element in the cast's synergy.

"There is an amazing connection between us all and a great respect. It feels like a family," she says. "We all went to the Golden Globes together in a limo, and we were all hugging and laughing. They include me like I'm one of them, even though I'm not on camera as much."

As to her relationship with show soul mate Flockhart, Shepard says, "I love her; she's adorable. I think sometimes we look at each other and giggle, because we're supposed to know each other better than we do. She can be shy, but she's good friend material."

Shepard, born in New York and raised in Southern California, hit the performance road at an early age, when her mother left the family and she and three sisters had to be raised by their father.

"Writing was a deep, personal outlet," she says. "At the age of 14, I wasn't doing it because I wanted to be a star. It was a release to sing what I thought."

She began playing clubs in Los Angeles and by 18 had gotten serious about pursuing a record deal. Shepard formed bands here and there, then finally made a solo demo tape and sent it unsolicited to a number of major labels. To her surprise, she got a bite from Warner Bros.

At the age of 24, she was placed in the dregs of "artist development" for four years until other labels showed interest; then Warner signed her. And released nothing.

In the meantime, she recorded a duet with **Dan Hill**, "Can't We Try," which became his second top 10 single and her first hit. It peaked at No. 6 on Billboard's Hot 100 in 1987.

"It was a magical feeling to hear my voice on the radio," Shepard says. "I had my record deal, but I had to make some money. This allowed me to tour for months. I really thought my solo career was going to take off. Much to my dismay, it didn't."

Finally, Warner Bros. released a single for her composition "Don't Cry, Eileen," aimed at AC radio. Soon after its release, however, the label stopped promoting it. "I wanted to release another single, the most commercial song I've ever written. But they changed their minds and released a more poppy song instead." It stiffed.

"I was pissed off, very disillusioned by it all. I thought when you got signed to a major label, it kept going and you then made another album." Four months later, the label dropped her.

She then signed with Reprise, which also failed to treat her as a priority act. And then, "I couldn't get anything going. There were no **Sarah McLachlans** then, no **Sheryl Crows** out there. No one wanted to know about a female singer/songwriter in 1992."

After another year working small clubs, Shepard said she grew anxious about her career and contemplated finding a new line of work. "But I couldn't even fathom doing anything else. It was all a dead end. But from that place, something within me sat down at the piano one day, and I started writing about that feeling, and from it, I wrote my next album, 'Good Eve,' " her third, available on Malibu, Calif.-based VesperAlley Records.

Shepard is now looking nowhere but forward. In addition to the soundtrack project, she is working on her next album, which she hopes will be ready by the summer. One single is already slated: a duet with **Emily Saliers**, one-half of **Indigo Girls**, with whom Shepard has toured. On Feb. 28, meanwhile, she premieres on PBS' "Austin City Limits."

"It's so exciting. I'm happier than I've ever been," she says. "I feel like I'm finally reaping the rewards of my hard work. It all leads to this point, and it all makes sense now."

WJRR's Sheetz Hangs The Competition Out To Dry

DICK SHEETZ HAS more than a quarter century of radio experience under his belt. Most of that was spent in the Pacific Northwest. But he didn't see a lot of change until he came to Orlando, Fla., two years ago.

Sheetz started out as PD of album rock WDIZ in the winter of '96. At that time, crosstown WHTQ was playing classic rock, while WJRR was modern. At WDIZ, Sheetz says, "it was my feeling that the station was extremely unfamiliar at that point in time. And that a lot of the standard programming things hadn't been applied.

"I started making some changes musically. I put on a morning team that was real music-intensive. In four months, our numbers grew two full shares. And I think that maybe [WJRR owner] Paxson saw that success and said, 'Hey, if you can't beat 'em, buy 'em.' They were looking for another property in this market anyway. They came in. They said, 'Hey, we're buying you. That's the way it is.' "

Sheetz had a history of new owners coming in and bringing their own people. But when he met with Paxson director of programming Alan Mason, he was assured he was in with the new owner. "But he didn't tell me what he had in store for me," Sheetz says. "As it turned out, when I came over for my first meetings, I was told, 'We're going to blow up 'DIZ, and we want you to program 'JRR. And we would like you to make it what 'DIZ was."

As it has been for many duopoly-era PDs, programming his former competitor took some adjustment, he says. Then there was the issue of eliminating the set of calls with the most rock heritage in the market. The decision to blow up WDIZ, rather than WJRR, was made by company CEO Bud Paxson.

"I have a huge amount of respect for Bud Paxson," Sheetz says. "But I will say, as an outside observer, it comes down to pride of ownership . . . He owned 'JRR, and he didn't own 'DIZ. It's obvious that 'DIZ was the wrong one to blow up at this point in time, because it had the heritage. It already was what we are now."

Sheetz says he was prepared for rival WHTQ to benefit from WDIZ's departure. "But . . . we worked with it, and we've come to the point now where 'JRR is superseding WHTQ in a lot of demos and doing well." WJRR was up 3.9-4.3 in the fall, putting the station back to its 12-plus level of a year ago.

The first step in that rebound was the departure of regional morning hosts Ron Diaz and Ron Bennington after a three-year stint. On Sept. 5, they did their last show at WJRR. On Sept. 8, Sheetz had their replacements on the air.

Sheetz paired afternoon host Crash with Larry the Cable Guy and Dickerman. "We've got characters on the show, but we try not to let them occupy too much time, because we have Howard Stern and John Boy and Billy [in the market]. We want to be music-intensive, but you need some entertainment; these guys provide that."

The other area of change came in the music. WJRR initially became a clone of the old WDIZ, with a '70s-to-'90s music mix that didn't sit well with WJRR's previous listeners. "We noticed that we could never grow 25-54, but we had a constant audience sitting there staring at us, 18-34, wondering what the hell we were doing," Sheetz says. "We did a 700-song test and a full perceptual study in August. And what we found was that we are an 18-34 station, and that there was huge polarity between the styles of music that we were attempting to play and that we needed to get focused. We had to find the songs that were the least offensive to each other and make a format. And that format ended up being an 18-34 '90s-based format with some '80s sprinkled in. And the '80s songs that are in there are the ones that are nonpolarized."

Here's a recent sample hour on WJRR: Stone Temple Pilots, "Wicked Garden"; Days Of The New, "Touch, Peel & Stand"; Metallica, "The Unforgiven II"; Queensryche, "Silent Lucidity"; Live, "All Over You"; Pearl Jam, "Given To Fly"; Tonic, "If You Could Only See"; Offspring, "Gone Away"; Foo Fighters, "My Hero"; Smashing Pumpkins, "Disarm"; Pink Floyd, "Another Brick In the Wall (Part II)"; and Caroline's Spine, "Sullivan."

The 1998 WJRR is flying amazingly well after one book. "Any time you do something like this, you know you're going to have washout from the base audience, and then you're going to rebuild," Sheetz says. "Well, we've already rebuilt. We're back to the level that Ron and Ron were at when we took them off." Even more telling is a rise in 25-54 numbers. "The reason they've gone up, in my mind, is because when people come to a new music radio station and they're 25-plus, they're not coming there to hear classic rock."

Looking forward to the rest of '98, Sheetz says, "We've got some more growing to do. But we haven't done a marketing campaign yet, because you don't want to market the product until it's right. So we're working on getting the morning-show product right. Along about spring, we should be in good shape to throw up our billboards and do what we want to do with TV . . . The [time spent listening] has already gone up big. Because of the change, the cume is up. We've zeroed in to where we need to be. We're aimed at the right area. Now we need to get the marketing out there, increase audience size, and life will be good.

MARC SCHIFFMAN

THE MODERN AGE • BY CARRIE BELL

The virile boys of Blink 182 are girl crazy. To celebrate this fascination with the opposite sex, they have written two jump-around pop punk songs, including "Dammit (Growing Up)," No. 12 on this issue's Modern Rock Tracks.

" 'Dammit' is about when you break up with someone, and then you see them all over town with someone new," bassist/vocalist Mark Hoppus says. "It really hurts when you aren't the person feeling the love, but you have to act like it's cool to save face."

The next three-chord rant from the San Diego trio is "Josie," which describes the other end of the spectrum of boy/girl emotions.

"It is also about a common feeling that everyone can understand, which is being stoked on a girl. That's the side I prefer to be on," says Hoppus, who admits that he invoked the spirit of the past to recall what it is like to be in love. "But I'm working on that right now."

Peddling universal emotions through Hoppus' innocent scream, Tom Delonge's snappy guitar, and Scott Raynor's energetic drumming, as well as through the band members' beach-boy good looks and stage antics, is obviously the group's calling card. But that doesn't mean they have worked hard at perfecting the craft.

'It really hurts when you aren't the person feeling the love, but you have to act like it's cool to save face.'
—Mark Hoppus, Blink 182

"We are in this for good times and music. We write simple songs," he says. "In fact, the best songs are the ones that just happen immediately and spontaneously. If you work on a song for weeks and weeks, you're forcing it. For 'Dammit,' I was sitting at home plucking the guitar when a moment of inspiration hit. In only 10 minutes, I wrote the lyrics and music."

Although Hoppus could take credit for the hit, he extends the responsibility to include his bandmates, explaining that all the songs on the album "Dude Ranch" are a team effort.

"Every song has its own creation story. Sometimes someone comes to practice with a complete song. Other times we only have a riff, and we hammer out the right words. Mostly, we screw around until inspiration hits. There is no band prima donna."

Billboard® FEBRUARY 21, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★No. 1★★★	
1	1	1	8	GIVEN TO FLY (5 weeks at No. 1) / YIELD	PEARL JAM / EPIC
2	5	6	12	THE UNFORGIVEN II / RELOAD	◆ METALLICA / ELEKTRA/EEG
3	3	4	11	TASTE OF INDIA / NINE LIVES	AEROSMITH / COLUMBIA
4	2	2	17	3 AM / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
5	4	3	26	MY OWN PRISON / MY OWN PRISON	◆ CREED / WIND-UP
6	6	5	31	TOUCH, PEEL AND STAND / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
7	8	11	10	SEX AND CANDY / MARCY PLAYGROUND	◆ MARCY PLAYGROUND / CAPITOL
8	7	8	11	TIME OF YOUR LIFE (GOOD RIDDANCE) / NIMROD	◆ GREEN DAY / REPRISE
9	11	14	5	BLUE ON BLACK / TROUBLE IS	KENNY WAYNE SHEPHERD BAND / REVOLUTION
10	9	10	13	THE DAY (MY LUCK IS WASTED) / IN LOVING MEMORY OF	◆ BIG WRECK / ATLANTIC
11	12	13	8	SHELF IN THE ROOM / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
12	13	16	5	SUNSHOWER / GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL / ATLANTIC
13	10	7	17	WASH IT AWAY / YOUR BODY ABOVE ME	BLACK LAB / DGC/GEFFEN
14	15	17	11	CLUMSY / CLUMSY	◆ OUR LADY PEACE / COLUMBIA
15	17	21	7	SAINT OF ME / BRIDGES TO BABYLON	◆ THE ROLLING STONES / VIRGIN
16	14	9	17	BACK ON EARTH / THE OZZMAN COMETH	◆ OZZY OSBOURNE / EPIC
17	16	18	8	SHE SAID / "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL / DIMENSION/CAPITOL
				★★★AIRPOWER★★★	
18	21	22	4	MY HERO / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
19	18	12	15	THE GIRL I LOVE / BBC SESSIONS	LED ZEPPELIN / ATLANTIC
20	20	19	21	EVERLONG / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
21	18	18	18	THE MEMORY REMAINS / RELOAD	◆ METALLICA / ELEKTRA/EEG
22	24	34	3	WALK AWAY / GRAND WORLD	◆ COOL FOR AUGUST / WARNER BROS.
23	23	20	30	ALMOST HONEST / CRYPTIC WRITINGS	◆ MEGADETH / CAPITOL
24	28	21	8	SULLIVAN / MONSOON	CAROLINE'S SPINE / HOLLYWOOD
25	28	30	3	BITTER SWEET SYMPHONY / URBAN HYMNS	◆ THE VERVE / VC/HUT/VIRGIN
26	28	31	5	DAMMIT (GROWING UP) / DUDE RANCH	◆ BLINK 182 / CARGO/MCA
27	26	29	33	SLOW RIDE / TROUBLE IS	◆ KENNY WAYNE SHEPHERD BAND / REVOLUTION
28	28	28	18	BOTH SIDES NOW / MARCHING TO MARS	SAMMY HAGAR / THE TRACK FACTORY/MCA
29	27	23	24	WALKIN' ON THE SUN / FUSH YU MANG	◆ SMASH MOUTH / INTERSCOPE
30	18	—	2	I WILL BUY YOU A NEW LIFE / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
31	32	30	7	BLACK / SEVENDUST	SEVENDUST / TVT
32	30	25	15	FORTY SIX & 2 / AENIMA	TOOL / FREEWORLD
33	NEW▶		1	IN HIDING / YIELD	PEARL JAM / EPIC
34	NEW▶		1	I AM A PIG / VOYEURS	TWO / NOTHING/INTERSCOPE
35	NEW▶		1	USE THE MAN / CRYPTIC WRITINGS	MEGADETH / CAPITOL
36	NEW▶		1	TORN / MY OWN PRISON	CREED / WIND-UP
37	36	39	20	AENEMA / AENIMA	◆ TOOL / FREEWORLD
38	31	26	13	WITHOUT EXPRESSION / THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP / MERCURY
39	35	33	13	MOUTH / "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	◆ BUSH / TRAUMA/INTERSCOPE/HOLLYWOOD
40	NEW▶		1	MY FATHER'S EYES / PILGRIM	ERIC CLAPTON / REPRISE

Billboard® FEBRUARY 21, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★No. 1★★★	
1	1	1	17	SEX AND CANDY / MARCY PLAYGROUND (9 weeks at No. 1)	◆ MARCY PLAYGROUND / CAPITOL
2	2	2	13	TIME OF YOUR LIFE (GOOD RIDDANCE) / NIMROD	◆ GREEN DAY / REPRISE
3	3	3	8	GIVEN TO FLY / YIELD	PEARL JAM / EPIC
4	4	4	20	BITTER SWEET SYMPHONY / URBAN HYMNS	◆ THE VERVE / VC/HUT/VIRGIN
5	7	7	12	CLUMSY / CLUMSY	◆ OUR LADY PEACE / COLUMBIA
6	5	5	16	HOW'S IT GOING TO BE / THIRD EYE BLIND	◆ THIRD EYE BLIND / ELEKTRA/EEG
7	6	6	14	BRICK / WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE / 550 MUSIC
8	11	11	6	MY HERO / THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS / ROSWELL/CAPITOL
9	8	9	22	TOUCH, PEEL AND STAND / DAYS OF THE NEW	◆ DAYS OF THE NEW / OUTPOST/GEFFEN
10	13	12	13	MY OWN PRISON / MY OWN PRISON	◆ CREED / WIND-UP
11	10	10	24	EVERYTHING TO EVERYONE / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
12	12	13	20	DAMMIT (GROWING UP) / DUDE RANCH	◆ BLINK 182 / CARGO/MCA
13	9	8	19	3 AM / YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 / LAVA/ATLANTIC
14	14	16	9	WASH IT AWAY / YOUR BODY ABOVE ME	BLACK LAB / DGC/GEFFEN
15	16	21	5	ALL AROUND THE WORLD / BE HERE NOW	◆ OASIS / EPIC
				★★★AIRPOWER★★★	
16	20	26	3	I WILL BUY YOU A NEW LIFE / SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR / CAPITOL
17	18	18	9	THE MUMMERS' DANCE / THE BOOK OF SECRETS	◆ LOREENA MCKENNITT / QUINLAN ROAD/WARNER BROS.
				★★★AIRPOWER★★★	
18	21	24	15	KARMA POLICE / OK COMPUTER	RADIOHEAD / CAPITOL
19	17	17	15	BRIMFUL OF ASHA / WHEN I WAS BORN FOR THE SEVENTH TIME	◆ CORNERSHOP / LUAKA BOP/WARNER BROS.
20	15	18	32	WALKIN' ON THE SUN / FUSH YU MANG	◆ SMASH MOUTH / INTERSCOPE
21	24	29	4	SUNSHOWER / GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL / ATLANTIC
22	23	33	18	BEAUTIFUL DISASTER / TRANSISTOR	◆ 311 / CAPRICORN/MERCURY
23	28	—	2	TORN / LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA / RCA
24	15	30	5	BRIAN WILSON / ROCK SPECTACLE	◆ BARENAKED LADIES / REPRISE
25	15	15	18	MOUTH / "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	◆ BUSH / TRAUMA/INTERSCOPE/HOLLYWOOD
26	27	31	3	THE DAY (MY LUCK IS WASTED) / IN LOVING MEMORY OF	◆ BIG WRECK / ATLANTIC
27	33	20	18	SWEET SURRENDER / SURFACING	◆ SARAH MCLACHLAN / ARISTA
28	18	33	4	WHY CAN'T WE BE FRIENDS / FUSH YU MANG	◆ SMASH MOUTH / INTERSCOPE
29	25	22	16	DEADWEIGHT / "A LIFE LESS ORDINARY" SOUNDTRACK	◆ BECK / LONDON/ISLAND
30	30	28	11	JANE SAYS / KETTLE WHISTLE	◆ JANE'S ADDICTION / WARNER BROS.
31	32	27	23	TUBTHUMPING / TUBTHUMPER	◆ CHUMBAWAMBA / REPUBLIC/UNIVERSAL
32	36	40	3	SUNDAY SHINING / MAVERICK A STRIKE	◆ FINLEY QUAYE / 550 MUSIC
33	NEW▶		1	THE WAY / ALL THE PAIN MONEY CAN BUY	FASTBALL / HOLLYWOOD
34	33	34	20	OPEN UP YOUR EYES / LEMON PARADE	◆ TONIC / POLYDOR/A&M
35	35	36	5	GOODBYE / IT MEANS EVERYTHING	SAVE FERRIS / STARPOOL/EPIC
36	34	32	6	GOING OUT OF MY HEAD / BETTER LIVING THROUGH CHEMISTRY	◆ FATBOY SLIM / ASTRALWERKS/CAROLINE
37	39	—	2	COMIN' HOME / DOWNWARD IS HEAVENWARD	◆ HUM / RCA
38	40	—	2	WAIT / WE'VE BEEN HAD AGAIN	HUFFAMOOSE / INTERSCOPE
39	28	25	11	ROYAL OIL / LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES / BIG RIG/MERCURY
40	38	35	24	HITCHIN' A RIDE / NIMROD	◆ GREEN DAY / REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 HOT ONE HUNDRED

HITS! IN TOKIO

Week of January 25, 1998

① Together Again / Janet Jackson
② Only If / Enya
③ Change The World / Babyface Featuring Eric Clapton
④ Happiness / Kamasutra Featuring Jocelyn Brown
⑤ Tubthumping / Chumbawamba
⑥ Freedom / Robert Miles Featuring Kathy Sledge
⑦ Be The Man / Celine Dion
⑧ All Around The World / Oasis
⑨ Gettin' Jiggy Wit It / Will Smith
⑩ Back To You / Bryan Adams
⑪ Medazulu / Deep Forest
⑫ All Night All Right / Peter Andre Featuring Cooko
⑬ Truthfully / Lisa Loeb
⑭ Pink / Aerosmith
⑮ Feel So Good / Mean
⑯ My Heart Will Go On / Celine Dion
⑰ Got It All Together / Worksby
⑱ The Tree Knows Everything / Adam F Featuring Tracy Thorn
⑲ Smack My Bitch Up / Prodigy
⑳ I'm A Tree / Imani Coppola
㉑ Rewind / London Electricity
㉒ A Song For Mama / Boyz II Men
㉓ Where Broken Hearted People Go / Brains Beat Beauty
㉔ Stepping Stones / G. Love And Special Sauce
㉕ I Do / Lisa Loeb
㉖ Spam / Save Ferris
㉗ Still A Thrill / Sybil
㉘ Given To Fly / Pearl Jam
㉙ Spice Up Your Life / Spice Girls
㉚ If You Love Me / Sakura
㉛ I Feel Love / Soul II Soul
㉜ Every Nation / Red Hot R+B All Stars
㉝ Let's Get Started / All Saints
㉞ Yozorano Mukou / Smap
㉟ Fantasy Island / M People
㊱ Sweet Sweet Surrender / Samantha Cole
㊲ Time To Say Goodbye (Con Te Partiro) / Sarah Brightman
㊳ Sunchyme/ Dario G
㊴ Wish I Sang Like Marvin Gaye / Newtone
㊵ She's A Good Girl / Sleeper
㊶ Roxanne '97 (Puff Daddy Remix) / Sting & The Police
㊷ Say What You Say / Cath Coffey
㊸ Remember / Repercussions
㊹ James Bond Theme / Moby
㊺ Metal Blue America / Ken Ishii
㊻ Tsuyoku Hakanai Monotachi / Cocco
㊼ Ami Tsuta / Shikao Suga
㊽ After 12, Before 6 / Sam Salter
㊾ Flip The Switch / The Rolling Stones
㊿ I Never Loved You Anyway / The Corrs

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
http://www.j-wave.co.jp

DirecTV Gets 'In Tune' With Music; CMT, Z Music Move

NEW DIRECTV SHOW: "In Tune," DirecTV's new weekly music series, which was to bow Feb. 13, is "more than just a typical music show," says bost **Wendy Walsh**. "We're like a visual version of an 'insider' music magazine. We interview experts in the music industry, which gives our viewers more information besides artist interviews."

The half-hour "In Tune" airs at 8 p.m. ET Fridays and is produced by Tri-Crown Productions (Tbe Eye, Billboard, Dec. 20, 1997). Taped in Los Angeles, "In Tune" reaches approximately 3.3 million U.S. households through the DirecTV satellite service and was developed by Warner Bros. Pay-TV, Cable & Network Features.

"Each episode has a different theme," says Walsh, who is also a co-host of "How'd They Do That?" on the Learning Channel. "So far, we've taped episodes focusing on movie soundtracks, country music, rock, and easy listening. A lot of music shows are geared to the Gen X crowd, but we're targeting a more mature, upscale audience."

THE EYE

by Carla Hay

NETWORKS MOVE: The music video channels owned by Gaylord Entertainment (CMT International and Z Music Television) have moved to a new address: 1 Gaylord Drive, Nasbville, Tenn. 37214. CMT International's new phone number is 615-316-6450, and the new fax number is 615-316-6460. Z Music's new phone number is 615-316-6170, and the new fax number is 615-316-6171.

The move comes in the midst of news that CMT International will end its European satellite feed March 31 and that the network plans to expand its presence in Latin America and the Asia-Pacific region (Billboard, Feb. 14). CMT's U.S. operation, which Gaylord sold to CBS last year, is still located at 2806 Opryland Drive in Nashville.

NEW MTV EXEC? Although no official statement had been made at press time, sources have confirmed that MTV will be naming **Ken Benson** to a higb-ranking programming position. Benson is currently PD at top 40 station KKRZ Portland, Ore.

ON THE MOVE: Nashville-based director **Michael McNamara** has joined Flashframe Films . . . Bonfire Films has signed director **Chris Burns** . . . **Graeme Joyce** has joined the director roster at X-Ray Productions . . . **William Coleman** and **Madonna Wade-Reed** have left Spi Productions. Coleman is working on Addict's "Monster Side" clip with Tony Kaye & Partners U.K. director **Mike Lipscombe**.

Rodd Houston has exited his position as head of video production at Tommy Boy Records. He has been replaced by **Mark Hason**, also from the label's video production department . . . **Tagere Southwell** segues from Arista Records' R&B radio promotion department to tbe label's video promotion department, where she is now working with local/regional urban music sbows as video promotion manager.

VH1 PROGRAM PULLED: When VH1 abruptly canceled the documentary "Before They Were Rock Stars" (originally scheduled to air Feb. 3), speculation abounded over why the network would terminate the program. The most common rumor was that some of tbe high-profile artists featured in the special weren't pleased to know that moments from their past would be revealed on national TV.

The hourlong "Before They Were Rock Stars" includes footage from **Spice Girls'** audition tapes; an early interview with **David Bowie** (when he was known as **Davey Jones**), with him talking about being mistaken for a girl; **Sheryl Crow** as a blond backup singer for **Michael Jackson**; and a prepubescent **Alanis Morissette** singing at a talent search. The special also reportedly includes rare childhood photos of such folks as **Madonna** and **Mick Jagger**.

A VH1 spokesman declines to comment on whether any artists put pressure on VH1 to cancel the program's airing, saying only that it was an "internal decision." He confirms that "some footage will be edited from the original version of the show, and we're going to air the revised version at a later date." The spokesman adds that he did not know what footage would be cut, and a new air date has not been set.

PRODUCTION NOTES

LOS ANGELES

Paul Hunter lensed the **Mack 10** clip "Only In California," which features guest appearances by **Ice Cube** and **Snoop Doggy Dogg**.

Rick James made "Turn It Out," his first video in several years, with director **gobi** at the Park Plaza Hotel.

NEW YORK

Coolbone's "Use Me" was directed by **Marc Smerling**. The clip features cameos by **John Forte** of the **Refugee All Stars** and actor **Richard Roundtree**.

FOR WEEK ENDING FEBRUARY 8, 1998

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, O.C. 20018

1 **Wyclef Jean**, Gone Till November
2 **Mase**, What You Want
3 **K-Ci & Jojo**, All My Life
4 **Lord Tariq & Peter Gunz**, Deja Vu
5 **Smooth**, Strawberries
6 **Immature**, Extra Extra
7 **Meriah Carey**, Breakdown
8 **Destiny's Child**, No, No, No
9 **Ol' Skool**, Am I Dreaming
10 **Mery J. Blige**, Seven Days
11 **Missy "Misdemeanor" Elliott**, Beep Me 911
12 **JO Feat. Da Brat**, The Party Continues
13 **Usher**, Nice & Slow
14 **Timbaland And Magoo**, Luv 2 Luv U
15 **The Lox**, If You Think I'm Jiggy
16 **Jay-Z**, The City Is Mine
17 **The Notorious B.I.G.**, Sky's The Limit
18 **SWV**, Rain
19 **K.P. & Envyi**, Swing My Way
20 **Next**, Too Close
21 **Somethin' For The People**, All I Do
22 **LL Cool J**, Father
23 **SaR-N-Pepa**, Gitty Up
24 **Elusion**, Reality
25 **Brian McKnight**, Anytime
26 **Jody Watley**, Off The Hook
27 **Aretha Franklin**, A Rose Is Still A Rose
28 **Janet**, Together Again
29 **Queen Pen**, All My Love
30 **2Pac**, I Wonder If Heaven Got A Ghetto

★ ★ NEW ONS ★ ★

LSG, Curious
Sylk E. Fyne, Romeo & Juliet
Rufus Blaq, Out Of Sight
John Tesh & James Ingram, Give Me Forever
Tami Hert, If You Were Mine
Jungle Brothers, Jungle Brothers

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Shania Twain**, Don't Be Stupid
2 **Wade Hayes**, The Day That She Left Tulsa
3 **Trisha Yearwood**, Perfect Love †
4 **Brooks & Dunn**, He's Got You
5 **Mindy McCready**, You'll Never Know
6 **Deana Carter**, Did I Shave My Legs For This?
7 **Lila McCann**, I Wanna Fall In Love
8 **Anita Cochran**, What If I Said
9 **Dixie Chicks**, I Can Love You Better
10 **Bryan White**, One Small Miracle
11 **Neal McCoy**, If You Can't Be Good
12 **Sammy Kershaw**, Love Of My Life
13 **Trace Adkins**, Lonely Won't Leave Me Alone †
14 **Reba McEntire**, What If
15 **Michael Peterson**, Too Good To Be True
16 **John Michael Montgomery**, Angel In My Eyes
17 **John Anderson**, Takin' The Country Back
18 **Clay Walker**, Then What †
19 **Sawyer Brown**, Another Side †
20 **Toby Keith**, Dream Walkin' †
21 **Gary Allan**, It Would Be You †
22 **The Kinleys**, Just Between You And Me †
23 **Jo Dee Messina**, Bye, Bye †
24 **The Mavericks**, To Be With You †
25 **Tracy Byrd**, I'm From The Country †
26 **Matraca Berg**, Back In The Saddle †
27 **Oaryle Singletary**, The Note †
28 **Paul Brandt**, A Little In Love
29 **David Lee Murphy**, Just Don't Wait Around
30 **Bellamy Brothers**, Catahoula
31 **Kris Tyler**, What A Woman Knows
32 **The Lynns**, Woman To Woman
33 **JC Jones**, One Night
34 **Clint Black**, Something That We Do
35 **Rhett Akins**, Better Than It Used To Be
36 **Delbert McClinton**, Sending Me Angels
37 **Wynonna**, When Love Starts Talkin'
38 **Chely Wright**, Just Another Heartache
39 **Chris Cummings**, The Kind Of Heart That Breaks
40 **Mila Mason**, Closer To Heaven
41 **David Kersh**, If I Never Stop Lovin' You
42 **Martina McBride W/Jim Brickman**, Valentine
43 **Great Divide**, Never Could
44 **Tracy Lawrence**, One Step Ahead Of The Storm
45 **Kevin Sharp**, There's Only You
46 **Paul Brandt**, What's Come Over You
47 **Melodie Crittenden**, Broken Road
48 **Shania Twain**, Love Gets Me Every Time
49 **Brad Hawkins**, We Lose
50 **Kenny Chesney**, Thats Why I'm Here

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Chris Knight, Framed
Keith Harling, Papa Bear
Nitty Gritty Dirt Band, Bang, Bang, Bang
Shania Twain, You're Still The One

MTV

Continuous programming
1515 Broadway, NY, NY 10036

1 **Puff Daddy & The Family**, Been Around The World
2 **Will Smith**, Gettin' Jiggy Wit It
3 **Green Day**, Time Of Your Life
4 **Matchbox 20**, 3 AM
5 **Rolling Stones**, Saint Of Me
6 **Metallica**, The Unforgiven II
7 **Celine Dion**, My Heart Will Go On
8 **Janet**, Together Again
9 **Mercy Playground**, Sex And Candy
10 **Mariah Carey**, Breakdown
11 **Aerosmith**, Pink
12 **Sarah McLachlan**, Sweet Surrender
13 **Fat Boy Slim**, Going Out Of My Head
14 **Busta Rhymes**, Dangerous
15 **Ice Cube**, We Be Clubbin
16 **Wyclef Jean**, Gone Till November
17 **Our Lady Peace**, Clumsy
18 **Daft Punk**, Around The World
19 **The Notorious B.I.G.**, Sky's The Limit
20 **K-Ci & Jojo**, All My Life
21 **Backstreet Boys**, As Long As You Love Me
22 **Jimmy Ray**, Are You Jimmy Ray?
23 **Natalie Imbruglia**, Torn
24 **Usher**, Nice & Slow
25 **Ben Folds Five**, Brick
26 **Savage Garden**, Truly Madly Deeply
27 **Everclear**, I Will Buy You A New Life
28 **Fiona Apple**, Never Is A Promise
29 **Third Eye Blind**, How's It Going To Be
30 **Creed**, My Own Prison
31 **Oasis**, All Around The World
32 **LSG**, My Body
33 **Foo Fighters**, My Hero
34 **Lord Tariq & Peter Gunz**, Deja Vu
35 **Bob Dylan**, Not Dark Yet
36 **Bryan Adams**, Back To You
37 **LL Cool J**, Father
38 **Duncan Sheik**, Wishful Thinking
39 **Smash Mouth**, Why Can't We Be Friends
40 **Alana Davis**, 32 Flavors
41 **Mack 10**, Only In California
42 **Crystal Method**, Keep Hope Alive
43 **Loreena McKennitt**, The Mummers' Dance
44 **Az, Nas, Nature And Dr. Dre**, Phone Tap
45 **Mase**, What You Want
46 **Radiohead**, Karma Police
47 **Billie Myers**, Kiss The Rain
48 **Mase**, Feel So Good
49 **Uncle Sam**, I Don't Ever Want To See...
50 **Deftones**, My Own Summer

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Madonna, Frozen
The Verve, Bitter Sweet Symphony
Roni Size, Brown Paper Bag
LSG, Curious
Master P, Make Em' Say Uhh!

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Celine Dion**, My Heart Will Go On
2 **Sarah McLachlan**, Sweet Surrender
3 **Janet**, Together Again
4 **Savage Garden**, Truly Madly Deeply
5 **Matchbox 20**, 3 AM
6 **Billie Myers**, Kiss The Rain
7 **Lisa Loeb**, I Do
8 **Smash Mouth**, Walkin' On The Sun
9 **Meredith Brooks**, What Would Happen
10 **Sugar Ray**, Fly
11 **Paula Cole**, I Don't Want To Wait
12 **Chumbawamba**, Tubthumping
13 **Fleetwood Mac**, Landslide
14 **Paula Cole**, Me
15 **Mariah Carey**, Breakdown
16 **Rolling Stones**, Saint Of Me
17 **Third Eye Blind**, How's It Going To Be
18 **Shawn Colvin**, Sunny Came Home
19 **The Wallflowers**, One Headlight
20 **Third Eye Blind**, Semi-Charmed Life
21 **Alana Davis**, 32 Flavors
22 **Harry Connick, Jr.**, Let's Just Kiss
23 **Bryan Adams**, Back To You
24 **Ben Folds Five**, Brick
25 **Shania Twain**, You're Still The One
26 **Ouncan Sheik**, Barely Breathing
27 **Matchbox 20**, Push
28 **Savage Garden**, I Want You
29 **LeAnn Rimes**, How Do I Live
30 **Loreena McKennitt**, The Mummers' Dance
31 **Jimmy Ray**, Are You Jimmy Ray?
32 **Natalie Imbruglia**, Torn
33 **Sister Hazel**, All For You
34 **Spice Girls**, Too Much
35 **Paula Cole**, Where Have All The Cowboys Gone?
36 **The Verve**, Bitter Sweet Symphony
37 **Madonna**, Express Yourself
38 **David Bowie**, China Girl
39 **No Doubt**, Don't Speak
40 **Fiona Apple**, Criminal
41 **Marcy Playground**, Sex And Candy
42 **Chantal Kreviazuk**, Surrounded
43 **Robyn**, Show Me Love
44 **Imani Coppola**, Legend Of A Cowgirl
45 **Bob Dylan**, Not Dark Yet
46 **Duncan Sheik**, Wishful Thinking
47 **Terence Trent O'Arby**, Wishing Well
48 **U2**, I Still Haven't Found What . . .
49 **Richard Marx**, Don't Mean Nothing
50 **Peter Gabriel**, Steam

★ ★ NEW ONS ★ ★

Madonna, Frozen
Tonic, Open Up Your Eyes
Radiohead, Karma Police
Carly Simon, Ev'ry Time We Say Goodbye

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 21, 1998.

THE BOX

MUSIC TELEVISION YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Celine Dion, My Heart Will Go On

BOX TOPS

Usher, Nice & Slow
Puff Daddy & The Family, It's All About The Benjamins
Spice Girls, Too Much
Missy Elliott, Beep Me 911
Salt-N-Pepa, Gitty Up
K-Ci & Jojo, All My Life
Mariah Carey, Breakdown
Luniz F/Redman, Hypnotize
Uncle Sam, I Don't Ever Want To See You Again
Queen Pen, All My Love
Eric Sermon, Keith Murray & Redman, Rapper's Delight
Mary J. Blige, Seven Days
Ol' Skool, Am I Oreaming
SWV, Rain
WC, Just Clownin'
Puff Daddy & The Family, Been Around The World
Lost Boyz, What's Wrong
Brian McKnight, Anytime
The Lox, If You Think I'm Jiggy
Destiny's Child, No, No, No (Part II)
Elusion, Reality
All Saints, I Know Where It's At
The Notorious B.I.G., Sky's The Limit
Wyclef Jean, Gone Til November
The Firm, Phone Tap
Wyclef Jean, Gone Til November (Remix)
Chico Debarge, Love Still Good

NEW

Bloodhound Gang, Along Comes Mary
Everclear, I Will Buy You A New Life
Foo Fighters, My Hero
Immature, Extra Extra
Los Umbrellos, No Tengo Dinero
Luke, Raise The Roof
Playa, Cheers 2 U
The Presidents Of The United States, Video Killed The Radio
Tamie, Imagination
Tonic, Open Up Your Eyes

M2

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Dance Hall Crashers, Mr. Blue
Stubborn All-Stars, Pick Yourself Up
The Devlins, Heaven's Wall
James Iha, Be Strong Now
Cool For August, Walk Away
Wyclef Jean, Gone Till November (Remix)
Audio Adrenaline, Some Kind Of Zombie
Seven Day Jesus, Butterfly
LSG, Curious
Fleetwood Mac, Landslide
God Lives Underwater, From Your Mouth
Aretha Franklin, A Rose Is Still A Rose
Mono, Life In Mono

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Days Of The New, Shelf In The Room (new)
Foo Fighters, My Hero (new)
Mase, What You Want (new)
The Lox, If You Think I'm Jiggy (new)
Metallica, The Unforgiven II (new)
Everclear, I Will Buy You A New Life (new)
Weeping Tile, Can't Get Off (new)
Gandarvas, Watching The Girl (new)
Aqua, Dr Jones
Sarah McLachlan, Sweet Surrender
Aqua, Lollipop
Janet, Together Again
Bryan Adams, Back To You
Spica Girls, Too Much
Savage Garden, Truly Madly Deeply
Marcy Playground, Sex And Candy
Robyn, Show Me Love
Busta Rhymes, Oangerous
Matthew Good Band, Everything Is Automatic

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Natalie Imbruglia, Torn
Janet, Together Again
Oasis, All Around The World
Will Smith, Gettin' Jiggy Wit It
Robbie Williams, Angels
Aqua, Dr Jones
Run DMC, It's Like That
The Verve, Lucky Man
Chumbawamba, Amnesie
All Saints, Never Ever
Anouk, Nobody's Wife
Young Deenay, Walk On By
Die Toten Hosen, Pushed Again
Gianluca Grignani, Baby Revolution
Giorgia, Un A More Da Favola
The Rhapsody, Prince Igor
Sweetbox, Everything's Gonna Be Alright
Backstreet Boys, All I Have To Give
Espen Lind, When Susannah Cries
Usher, You Make Me Wanne

CW

10 hours daily
909 Third Avenue
New York, NY 10022

Alana Davis, 32 Flavors
Destiny's Child, No, No, No
Mya, It's All About Me
Natalie Irobruglia, Torn
Nine Inch Nails, Wish
Dur Lady Peace, Clumsy
All Saints, I Know Where It's At
Big Wreck, The Oaf
Dar Williams, What Do You Hear In These Sounds
Finley Quaye, Sunday Shining
K.P. & Envyi, Swing My Way
K-Ci & Jojo, All My Life
Lord Tariq & Peter Gunz, Deja Vu
Los Umbrellos, No Tengo Dinero
Wyclef Jean, Gone Till November

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Sarah McLachlan, Sweet Surrender
Big Wreck, The Oaf
Fat, Numb
Natalie Imbruglia, Torn
Lunachicks, Don't Want You
Fu Manchu, Evil Eye
Air, Sexy Boy
Ivy, I've Got A Feeling
Holly Cole, I've Just Seen A Face
Marcy Playground, Sex & Candy
Full On The Mouth, People Mover
Sublime, Badfish
Kacy Crowley, Hand To Mouthville

RAGE

TV FOR U-NOT THEM '98

1/2-hour weekly
48 Gifford St
Brockton, MA 02401

Hum, Comin' Home
David Bowie, I'm Afraid Of Americans
Space Monkeys, Sugar Kane
Fu Manchu, Evil Eye
Lunachicks, Don't Want You
Super Deluxe, All I Wanted
Our Lady Peace, Clumsy
Nine Inch Nails, Wish
KMFDM, Megalomaniac
Powerman 5000, Organizized
Finley Quaye, Sunday Shining
James Iha, Be Strong Now
In Vivo, Naked
Shift, In Honor Of Myself
Supergrass, Late In The Day

SONY'S VARIED UNITS ADD UP TO ONE STRONG FIRM

(Continued from page 1)

One of Mottola's first moves was to knock down the borders of the music division. "Previously, the company was like most other record companies: There was very much a U.S. company and an International company," says Bob Bonifin, president of Sony Music International. "What Tommy and [Sony Music International chairman] Mel Ilberman did [was to make] us one company" (see story, page 76).

For Mottola, that was the only way to achieve the success he envisioned for the company. "When you have a big, multibillion-dollar, multinational corporation, and it doesn't have one reporting structure, you get turf problems," says Mottola. "In making a one-voice situation, there's no more breakdown in the way of having a separate International unit. All the presidents and chairmen of the companies here in America communicate daily, weekly, monthly with all of the managing directors [in other territories]."

MICHELE ANTHONY

The results of such thinking are obvious. The "Titanic" soundtrack is No. 1 in at least eight other countries besides the U.S.; according to Sony, it has sold 9.2 million albums worldwide (see story, page 76). Where it isn't No. 1, in many cases Dion is. Her "Let's Talk About Love" album has sold 4 million units in the U.S., according to SoundScan, and it has passed the 15 million mark globally, according to Sony.

HARRIS

According to Sony, Mariah Carey's "Butterfly" is at 8 million worldwide, while Jamiroquai's "Travelling Without Moving" (Work Group) is at 6.2 million, and Oasis' "Be Here Now," a relative disappointment in the U.S. for Epic Records, is at 6 million.

AVEROFF

With the international operation moving in a direction he liked, Mottola turned his focus to the internal structures of the U.S. companies.

BUTLER

"Around three years ago, we began redefining, reinventing, and reorganizing (ourselves) as a company," Mottola says. "We were very specific about what we did, and I think we're seeing the results of that right now."

Among the changes Mottola oversaw:

- Columbia revamped its A&R department, recruiting high-profile A&R execs from around the industry.
- Polly Anthony was named president of Epic Records, in addition to retaining the title of president of 550 Music. She replaced Richard Griffiths, who left in September, and Epic began a major restructuring
- Mottola wooed former Virgin co-presidents Jordan Harris and Jeff Ayeroff into Sony Folo. Then they launched the very successful Work Group.
- Carey started her own label, Crave Records, president over by Rick Biscegilia.
- Sony assumed total ownership of Relativity, installing industry vet Sal Licata to guide the label/indie distribution company.

Although Sony Music's third-quarter operating profits were down due to release cycle changes and increased artist development costs, Mottola says the division will set a new record when the fiscal year ends March 31.

All the while, Sony keeps its eye on developing new artists, such as Fiona Apple, Savage Garden, and Uncle Sam. Retailers say few companies set up a record like Sony does.

"Their developing-artist program is one of the most admirable in the business," says John Grundorf, director of purchasing at Carnegie, Pa.-based National Record Mart.

At a commercial high, Sony Music is also at a critical point. It got 87 Grammy nominations this year, a record for the company. Epic artist Babyface led all nominees with eight.

COLUMBIA SETS NEW DIVISION

For Columbia Records Group chairman and Columbia Records president (U.S.) Don Ienner, the time came a few years ago to take a hard look at the label. He saw it wasn't living up to its potential.

"So I empowered a lot of people to bring in new music, because we were trying to grow the company and yet stay consistent," he says. "We went through a real metamorphosis." In addition to a slew of new A&R people, Ienner made a number of new deals, such as with Ice Tracks/Masters and Jermaine Dupri.

Most recently, the label has signed a deal with producer Rick Rubin, who brings his American Recordings, formerly distributed through WEA, to the label as a West Coast-based imprint.

"We've made a lot of deals and commitment, it looks like American will also be the home of a soundtrack to the TV series 'South Park,'"

Columbia has had tremendous success this past year with superstars like Streisand, Bob Dylan, and James Taylor. "I don't think we ever took these artists for granted," says Ienner, "but maybe we just juiced it up a little bit more [for them]."

It has also broken new acts like Our Lady Peace and Savage Garden, whose self-titled debut has sold more than 2.5 million units worldwide.

Upcoming are the debut album from Destiny's Child, an album from the late Jeff Buckley, and a compilation from Alice In Chains' Jerry Cantrell, Stabbing Westward, the Fugees' Lauryn Hill, and Soul Asylum.

With sales of more than 14 million worldwide, the Fugees, on Columbia Records Group's Ruffhouse label, have truly benefited from the company's worldwide approach. "Their global reach is incredible," says the Fugees' Wyclef Jean, who also has a solo record out on Ruffhouse/Columbia. "Someone like Donnie knows what which the managing directors really work together, so we are able to do a lot on a regional basis."

Welzer points to the cooperation of labels in Latin America and Spain as an example of that teamwork.

In 1996, Sony broke Spanish pop dance diva Mariah Carey in Latin America one year before she hit in her own country. Conversely, in the past two years, Sony Spain has expanded the sales presence of Puerto Rican pop star Ricky Martin (Billboard, Feb. 14) and Colombian singer/songstress Shakira.

WELZER

Moreover, says Welzer, Sony's artists from Latin America, such as Martin and Shakira, have attracted notice from other Sony companies in the U.S., Europe, and Asia, where their product has been released.

Sony's domestic non-Latino companies have expressed interest in English-language product from the band Pey and rock/pop vocal group MDO, the latter of which is signed to Sony Latin America's U.S. Latin division, Sony Discos.

Additionally, Martin plans to record an album in English, as does Julio Iglesias Jr.

Ienner says Columbia is slated to release an English/Spanish album by hip-hop/salsa group DLG in March.

A growing awareness of artists with good songs, no matter their origin, should help spread the success of Sony's Latin American artists further across the globe, especially if they sing in English.

"In this day and age, what we see is pretty much a level playing field and that pretty much any artist can come from anywhere and cross over," says Michele Anthony, Sony Music Entertainment's executive VP.

As Sony Latin America exports its artists to other international markets, Sony's English-language artists are also eyeing Latin America as a virgin territory to be cultivated.

Welzer says British rock group Oasis has announced that it will tour Latin America this year. Aerosmith, which has toured the region before, is going down south as well.

"Traditionally, our artists were never really urged to go down to Latin America," says Welzer. "Now, we are known as a territory that can break English-speaking pop or rock acts in Latin America, so now the [English-language] labels are urging artist managers to explore Latin America."

Among Sony Latin America's priority acts to bring to the international table in the next few months are Chilean torch singer Myriam Hernández and Argentina's 17-year-old folk icon Soledad. Welzer says Emilio Estefan Jr. will produce Soledad's first pop-flavored album, slated to ship in October.

"People in the music business are always looking for the next big thing," says Welzer. "And it could very well come from Latin America."

Assistance in preparing this story was provided by Melinda Newman in New York.

Sony Dominates Latin America Market

Local A&R, Integration Of Labels Key To Success

■ BY JOHN LANNERT

One of the first record companies to enter Latin American markets in the '60s (then as CBS), Sony has maintained its sales leadership in most Latin American territories since.

Still, Frank Welzer, president of Sony Latin America, says Sony's Latin American operations have in recent years taken on an even greater importance in Sony Music's overall organization.

"We are no longer an outpost," says Welzer. "Latin America is accounting for a higher and higher percentage of total worldwide sales of Sony. This has been a steadily trend for the past four or five years."

Bob Bonifin, president of Sony Music International, agrees. "Latin America is a great area for us. We continue to dominate that market, and that market continues to grow for us in rather impressive figures."

The most recent figures from the International Federation of the Phonographic Industry put Latin America as a $2.5 billion record market, and Sony says it can claim a 23% share of that.

Welzer says Sony's increased sales in Latin America can be attributed to its success in the development of local A&R departments, which exploit homegrown talent, and the integration of the region's various Sony labels.

"We have been the most successful company in terms of local A&R in Latin America, and we are stepping up the pressure in that area," says Welzer. "And we have what I like to call a 'seamless' organization, in

- Carey started her own label, Crave Records, president over by Rick Biscegilia.
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WYCLEF JEAN

Sharp Records, Ruthless Records, Stonecreek, and Untertainment.

Although neither Anthony nor Glew would comment, Epic is also expected to soon announce a deal with former Motown president Andre Harrell.

Uncle Sam, on Epic through Stonecreek, is enjoying his first blush of success with the hit single "I Don't Ever Want To See You Again," at No. 6 on this issue's Hot 100. He already feels the global machinery. "Without a strong label behind you, it's like singing in an auditorium that holds 60,000 people, and you don't have a microphone," he says. "You need a strong microphone, and Sony is a worldwide microphone."

DION

550 MUSIC HITS IT BIG

Although officially formed four years ago, Glew says, Epic Records Group label 550 Music really sprang to life when it solidified its A&R

KING

and two years ago. "I see the benchmark as our signing Ben Folds Five," Glew says. "It hadn't been a standalone company until the last few years. It was [previously] mainly a marketing company."

But now, Ben Folds Five's "Whatever And Ever Amen" has gained gold certification. R&B artist Ginuwine has hit platinum with his "Ginuwine . . . The Bachelor" album, and worldwide sales are at 2 million. And a number of the label's artists are also experiencing global success.

"Ben Folds Five has sold more than 200,000 units in Japan and is also doing well in Europe," says label president Anthony. "550 has gone beyond my wildest expectations." Other artists on the roster include Jon B., Des'ree, and Deep Forest.

Of course, no other 550 Music artist has succeeded on the global scale of Celine Dion. Already at 15 million, Dion's current album, "Let's Talk About Love," is expected to surpass the worldwide sales of 25 million for 1996's "Falling Into You." "We've only started with this album," says Glew. "We have massive television appearances, and we won't even be going for the next official single until the summer."

Dion's current single, the "Titanic" theme "My Heart Will Go On," has reached more than 105 million broadcast listeners, setting a record for the largest audience ever monitored in Billboard's Broadcast Data Systems era.

(Continued on next page)

Sony Int'l Has 'Big' Ambitions

Major Builds Its Mkt., Chart Share Globally

This story was prepared by Jeff Clark-Meads in London from reports by Steve McClure in Tokyo; Wolfgang Spahr in Hamburg; Remi Bouton in Paris; Christie Eliezer in Melbourne, Australia; and Melinda Newman in New York.

In Europe, the world's largest record market, part of Sony Music Entertainment's secret is its ability to make the big even bigger.

Senior VP of Europe Richard Ogden says the company is never content with just one Platinum Europe Award—recognizing 1 million sales across the continent—per album.

ILBERMAN

He notes that in 1996, the company handled Europe's second-, third-, fourth-, and seventh-biggest albums: Celine Dion's "Falling Into You," Oasis' "(What's The Story) Morning Glory?," the Fugees' "The Score," and Michael Jackson's "HIStory: Past, Present And Future—Book 1," respectively.

"When we get a big record, we are extremely good at making it a very big record," says Ogden. "Between those albums, we've sold a total of 26 million records."

He says Sony's ability to do this is based on treating the whole of Europe as one market and keeping internal label rivalries to a minimum. "We take opportunities together," he says. "So when we are given an opportunity, we're able to make maximum use of it."

The strategy extends to Sony worldwide. The worldwide operations report directly to Thomas D. Mottola, president/COO of Sony Music Entertainment, generally through Sony Music International chairman Mel Ilberman.

"We know how other music companies work, and they don't work that way," says Ilberman. "When Tommy appointed me head of international, I still kept a role in the U.S. company. Tommy pushed me to do that so I was in both worlds. What's most important is that we keep the lines of communication open constantly."

Another strand of Sony's European success, according to Ogden, is the company's open-mindedness. "What other companies would have sold nearly 3 million [copies of Ricky Martin's "(Uno, Dos, Tres) Maria" single]—sung in Spanish—in Europe? Who else has done that before?"

Ogden says that further evidence of Sony's broad-mindedness about what makes a hit is Wes' "Alane," which, despite being sung in the African language of Bantu, was a hit last year across Europe, including in the U.K., a market known for its impenetrability for artists not singing in English.

European market-share figures for 1997 are not yet available. However, Billboard's pan-European sister publication Music & Media has released figures for shares of its charts during the year; Sony took 15.6% of the album chart in '97, placing third, and 14.2% of the singles chart, placing fourth.

In Europe's largest market, Germany, Sony is reaping the benefits of a two-year restructuring. According to Jochen Leuschner, company president in the German-speaking territories, the fiscal year ending March 31 will be the company's best.

A combination of international and local successes has given Sony Music Germany the greatest growth rate of any of the majors in the country. Leuschner cites the key international acts as Dion, Pearl Jam, Carey, Martin, Jackson, Barbra Streisand, Will Smith, Bob Dylan, Savage Garden, Wes, Oasis, and Babyface, as well as the soundtrack to "Titanic."

Local product performance has been underpinned by Run-D.M.C. and Jason Nevins, Sabrian Setlur, DJ Quicksilver, Kosmonova, Poetry 'n' Motion, Tank, Selig, Jam & Spoon, Badesalz, Freudeskreis, Thomas D., and Space Frog.

BOWLIN

Grooming local repertoire is exactly how Sony Music International president Bob Bowlin wants each territory to develop.

"Over the past years, we've emphasized that every one of our record companies should be in local music, and it takes time for that to bear fruit," says Bowlin. "What you're seeing is hits coming out of virtually every country in the world, and many of them having an effect on the world market."

The Cologne, Germany-based company's market share for the fiscal year stood at 15.8% at the end of January, up about 3.5% from the same point 12 months ago. In January, Sony accounted for 25.9% of the singles chart, making it the country's most successful singles company, and 22% of the album chart, placing it at No. 3.

LEADING IN JAPAN

In the world's largest non-U.S. national market, Japan, Sony Music Entertainment (Japan) (SMEJ) is still the country's No. 1 record company, despite recent setbacks. Its label groups (Sony Records, Epic/Sony, Ki/oon Sony, Antinos Records, Tristar Records) have a total market share of 17.9%, according to trade paper Oricon.

In the last few years, SMEJ's traditional strength in domestic repertoire has been seriously eroded, culminating in the loss last August of its biggest Japanese act, pop trio Dreams Come True, to Virgin Records America. Under the leadership of Shigeo Maruyama, appointed to the post of CEO in October, the company is taking an aggressive stance aimed at regaining its leading role in finding and developing domestic talent.

SMEJ is setting up five new labels, each of which will spotlight the talents of an individual producer. Tetsuya Komuro, who has played a key role in the phenomenal success of indie label Avex, and Takeshi Kohayashi, best-known for his work with pop acts Mr. Children and My Little Lover, are among the producers SMEJ has signed.

Virgin Entertainment Japan managing director Mike Inman gives SMEJ high marks for the way it markets product. "They certainly take a more aggressive approach on back-catalog pricing," Inman notes. "In terms of Japanese artists' product, their prices are better than a lot of other companies."

For foreign repertoire, SMEJ has a campaign called Flash Price, in which domestically pressed foreign albums sell for 2,000 yen ($16) for two months after release before going back up to the regular price of 2,300 yen ($18.40).

In the rest of Asia, Sony is being affected by poor economic conditions. "Korea is the place where you have the

(Continued on page 79)

Sony Classical Enjoying The Titanic Success Of Hit Film's Soundtrack

■ BY MELINDA NEWMAN

NEW YORK—The Titanic may have sunk in 1912, but there is no iceberg in sight for the soundtrack to the hit movie of the same name.

Three months after its release, the Sony Classical/Sony Music Soundtrax title has sold more than 9.2 million units worldwide, according to Sony, making it one of the top-selling scores in music history and a genuine phenomenon. Adding to its luster, on Feb. 10, the James Horner score was nominated for best dramatic score in the Academy Awards, one of 14 nominations garnered by the movie. ("My Heart Will Go On," written by Horner and Will Jennings and performed by Celine Dion, was nominated for best song from a motion picture.)

In the U.S. alone, the album has sold 2.8 million units, according to SoundScan. It has been atop The Billboard 200 for five weeks, making it the first primarily instrumental score since 1981's "Chariots Of Fire" to hit No. 1 (Billboard, Jan. 24). It is also No. 1 in a number of countries around the world, including Australia, Austria, Canada, France, Malaysia, Mexico, Switzerland, and Taiwan.

HORNER

"I can't think of a score soundtrack that's ever been this successful. It's surpassed everyone's wildest imaginations," says Scott Levin, director of marketing for Minneapolis-based retailer Musicland. "It's created a lot of excitement in our stores."

No one is more excited than Sony Classical president Peter Gelb, who took over worldwide responsibility for the division in 1995. He predicts global sales will hit at least 15 million, although most observers consider that estimate very conservative, given how strong the movie continues to be.

"The success of the film was the greatest marketing advantage that any company could have to piggyback their strategy with," says Thomas D. Mottola, president/COO of Sony Music Entertainment. "So we had the opportunity not only to market the 'Titanic' soundtrack with the movie, but we had 'My Heart Will Go On' on Celine Dion's new album and the soundtrack simultaneously. We knew we had something big by the reaction to Celine's song, and we had the opportunity to really co-market it all together."

Although its previous best seller was the soundtrack to "Immortal Beloved," which has sold some 1 million units, Gelb says the success of "Titanic" is exactly what his label has been gearing up for. "This one didn't come out of left field. It was exactly the kind of recording we've been pursuing.

"Sony Classical is really benefiting from how Sony is set up globally," Gelb continues. "I report to [Sony Music International chairman] Mel Ilberman, and the wonderful thing is all the managing directors from the affiliated companies report to Mel. Mel has been very careful that when Sony Classical has a record that shows it has potential to sell in significant numbers, to make sure the entire Sony network is tuned into it immediately and has trained me and my staff to communicate in advance the news of our [priorities]."

Sony Music Europe senior VP Richard Ogden says the company is using similar sales techniques across the whole continent. Posters, cinema ads, TV campaigns (except in France), and the Dion single are what is driving the record forward, he says.

SISSEL

The soundtrack is so enchanting that even artists who appear on it can't get enough. "Usually I never listen to anything that I'm part of, but I had to listen to it again after seeing the movie," says Sissel, a Mercury artist whose vocals are featured on the soundtrack.

For Horner, the reaction to his music has been overwhelming. "The fact that this has such a huge market effect is something I haven't quite grasped," he says. "The kind of work I do is so introspective, and suddenly the whole music element of this movie has blossomed into an entity unto itself. I've never had this much feedback before. Peter Gelb and [Sony Music Soundtrax executive VP] Glen Brunman really kept at it, putting together the whole soundtrack and supporting me when I wanted to do something that might not be quite as commercial."

SINGLE PLANS

On Feb. 10, 550 Music/Sony Classical/Sony Music Soundtrax put out a commercial single for Dion's "My Heart Will Go On," the end theme to the movie that is featured, in slightly different versions, on both the soundtrack and on Dion's current album, "Let's Talk About Love." The song is backed with "Rose," a track with vocalizing by Sissel featured on the soundtrack and heard throughout the movie.

A second single, "Southampton," will go to U.S. radio March 10. (In an effort to capitalize on the "Titanic" craze, Arista has released to radio an instrumental version of "My Heart Will Go On" by Kenny G. The CD single is being serviced to retail accounts as a behind-the-counter premium to be given away with purchase of Kenny G's "Greatest Hits" album.)

Retailers see no end in sight at record store cash registers. "As long as the movie's strong at the box office, we probably won't see decline at retail. It's still going strong at Harmony House," says Dave Levesque, the chain's senior music buyer.

Not surprisingly, Sony Classical is planning a soundtrack sequel (Billboard, Feb. 7). According to Gelb, it will come out in late summer or early fall to coincide with the home video release of the movie.

NEW COMPOSITION

Horner plans to compose a new piece for the sequel that will tie together all the movie's themes. "I will be writing a new 20- to 30-minute piece which brings back all the emotions from the film," he says. "Anything I do can't be too far afield from the themes and the feel of the movie."

Horner says he'd also like to include on the sequel some of the Irish dance music featured in the movie, as well as "Nearer My God To Thee," which is performed by members of the ship's orchestra as the Titanic sinks.

To promote the home video, original soundtrack, and sequel, Horner plans to perform his work in a number of cities.

Retailers think the sequel is a sure bet. "If it follows the trends of other soundtrack sequels, it will be successful but not in the [same] degree," says McClemens.

Although the sales of "Titanic" are certainly enough to sustain Sony Classical, the label has far more on its slate. Coming up are releases from Andreas Vollenweider, Yo-Yo Ma, and violinist Joshua Bell, as well as a number of movie scores.

In fact, Gelb wants nothing less than to expand the realm of classical music to include not only new classical composers but also pop acts like Joe Jackson—whose last album, a song suite called "Heaven And Hell," was released on Sony Classical—and Michael Bolton, who just released an album of arias on the label. The label also remains the home of the Leonard Bernstein and Vladimir Horowitz catalogs, as well as current classical superstars like Ma.

"Our value is also that in the last two years, we have turned Sony Classical into a modest profit center," says Gelb, "which is extraordinary given that it was a significant loser while it was centered in Hamburg."

Assistance in preparing this story was provided by Dylan Siegler and Chuck Taylor in New York and Dominic Pride in London.

SONY'S VARIED UNITS

(Continued from preceding page)

Dion, who moved from Epic to 550 when the new label launched, says feeling valued and appreciated from day one has been crucial to her global success.

"When we went to Sony, I wanted to trust the people I was going to work with," she says. "So when I started to meet Tommy and Polly and [550 GM] John Doelp and Dave Glew and their wives and husbands and friends, I didn't want to see a deal in their eyes, or hard work and money. I just wanted to see faith, trust, and belief."

Ginuwine is now seeing that same support. "They've let me take my music around the world," he tells Billboard minutes before performing in Germany. "I can't tell you how much they've backed me."

"I'd like to see [550] grow from a revenue standpoint, but I'd like to keep it a small company," says Anthony. "Our goal is that at the end of our fifth full year, in September 1999, we'd like to have a maximum of 40 artists on the label . . . We need to sign a few more urban acts." Right now, the label's roster stands at approximately 25.

SONY NASHVILLE REGROUPS

Sony Music Nashville is emerging

(Continued on page 79)

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 337 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
1	1	10	MY HEART WILL GO DN CELINE DION (550 MUSIC) 4 wks at No. 1
2	2	15	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)
3	3	10	3 AM MATCHBOX 20 (LAVA/ATLANTIC)
4	4	31	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)
5	8	17	AS LONG AS YOU LOVE ME BACKSTREET BOYS (JIVE)
6	8	26	YOU MAKE ME WAMMA... USHER (LAFACE/ARISTA)
7	9	30	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)
8	7	34	FLY SUGAR RAY (LAVA/ATLANTIC)
9	5	23	TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
10	10	17	TOGETHER AGAIN JANET (VIRGIN)
11	11	12	TIME OF YOUR LIFE (GOOO RIDDANCE) GREEN DAY (REPRISE)
12	17	10	ALL MY LIFE K-CI & JOJO (MCA)
13	12	22	SHOW ME LOVE ROBYN (RCA)
14	13	30	HOW DO I LIVE LEANN RIMES (CURB)
15	18	10	THE MUMMERS' DANCE LOREENA MCKENNITT (QUINLAN ROAD/WARNER BROS.)
18	14	42	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)
17	15	15	HOW'S IT GOING TD BE THIRD EYE BLIND (ELEKTRA/EEG)
18	20	10	KISS THE RAIM BILLIE MYERS (UNIVERSAL)
19	16	16	I DO LISA LOEB (GEFFEN)
20	19	47	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)
21	22	10	NICE & SLOW USHER (LAFACE/ARISTA)
22	25	11	BRICK BEN FOLDS FIVE (550 MUSIC)
23	21	38	PUSH MATCHBOX 20 (LAVA/ATLANTIC)
24	28	17	BITTER SWEET SYMPHDNY THE VERVE (VC/HUT/VIRGIN)
25	24	41	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
26	23	40	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)
27	30	12	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)
28	32	15	SEX AND CANDY MARCY PLAYGROUND (CAPITOL)
29	29	5	ARE YOU JIMMY RAY? JIMMY RAY (EPIC)
30	26	25	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)
31	27	14	SWEET SURRENOER SARAH MCLACHLAN (ARISTA)
32	31	40	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
33	35	13	A SONG FOR MAMA BOYZ II MEN (MOTOWN)
34	37	30	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)
35	45	3	ANYTIME BRIAN MCKNIGHT (MERCURY)
36	34	12	I DON'T EVER WANT YO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)
37	55	2	TORN NATALIE IMBRUGLIA (RCA)
38	33	31	FOOLISH GAMES JEWEL (ATLANTIC)
39	46	4	TOO MUCH SPICE GIRLS (VIRGIN)
40	39	60	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
41	44	7	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
42	51	3	I WANT YOU BACK 'N SYNC (RCA)
43	38	18	HEAVEM NU FLAVOR (REPRISE)
44	48	11	WHAT WOULO HAPPEN MEREDITH BROOKS (CAPITOL)
45	41	20	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
46	43	44	HOW BIZARRE OMC (HUH!/MERCURY)
47	42	22	FEEL SO GOOO MASE (BAD BOY/ARISTA)
48	47	12	MY BOOY LSG (EASTWEST/EEG)
49	49	65	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
50	52	8	GIVEN TO FLY PEARL JAM (EPIC)
51	54	4	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
52	50	10	LIGHT IN YOUR EYES BLESSID UNION OF SOULS (CAPITOL)
53	56	4	I KHOW WHERE IT'S AT ALL SAINTS (LONDON/ISLAND)
54	60	12	ND TENGO DINERO LOS UMBRELLOS (FLEX/EMI/VIRGIN)
55	71	5	ND, NO, ND DESTINY'S CHILD (COLUMBIA)
56	73	2	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)
57	53	9	BACK TO YOU BRYAN ADAMS (A&M)
58	67	7	BEEN AROUNO THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
59	59	10	RAPPER'S DELIGHT ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
60	—	1	MY FATHER'S EYES ERIC CLAPTON (REPRISE)
61	58	0	32 FLAVORS ALANA DAVIS (ELEKTRA/EEG)
62	69	4	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
63	61	9	CLUMSY OUR LADY PEACE (COLUMBIA)
64	63	11	AT THE BEGIMMING RICHARD MARX & DONNA LEWIS (ATLANTIC)
65	64	15	TOUCH, PEEL AND STAND DAYS OF THE NEW (OUTPOST/GEFFEN)
66	70	4	DAMMIT (GROWING UP) BLINK 182 (CARGO/MCA)
67	65	4	PINK AEROSMITH (COLUMBIA)
68	74	2	ONE MORE NIGHT AMBER (TOMMY BOY)
69	66	2	MY HERO FOO FIGHTERS (ROSWELL/CAPITOL)
70	—	1	MY OWN PRISON CREED (WIND UP)
71	75	2	RAIN SWV (RCA)
72	—	1	TOO CLOSE NEXT (ARISTA)
73	—	1	WE BE CLUBBIN' ICE CUBE (A&M)
74	68	17	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
75	—	3	HAPPY SISTER HAZEL (UNIVERSAL)

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	—	1	SUMNY CAME HOME SHAWN COLVIN (COLUMBIA)
2	—	1	ALL CRIED DUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
3	2	8	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)
4	1	10	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)
5	5	8	CRASH INTO ME DAVE MATTHEWS BAND (RCA)
8	4	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
7	6	28	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
8	—	1	CHIMIMAL FIONA APPLE (CLEAN SLATE/WORK)
9	3	2	4 SEASOMS OF LONELINESS BOYZ II MEN (MOTOWN)
10	10	3	EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL)
11	7	15	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
12	11	11	DO YOU KHOW (WHAT IT TAKES) ROBYN (RCA)
13	9	47	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)
14	12	12	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
15	13	10	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
16	15	3	BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA)
17	18	78	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
18	14	11	THE FRESHMEN THE VERVE PIPE (RCA)
19	21	10	MEN IN BLACK WILL SMITH (COLUMBIA)
20	19	19	I WANT YOU SAVAGE GARDEN (COLUMBIA)
21	24	14	BITCH MEREDITH BROOKS (CAPITOL)
22	23	33	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
23	16	8	OREAMING DF YOU SELENA (EMI LATIN/EMI)
24	—	72	YOU GOTTA BE DES'REE (550 MUSIC)
25	—	48	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

81 **32 FLAYOBS** (Righteous Babe, BMI)
78 **4, 3, 2, 1** (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
63 **AIB'T THAT JUST THE WAY** (MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL
40 **ALL FOR YOU** (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
56 **ALL I DO** (Bleu Joli, BMI/Junkie Funk, BMI)
28 **ALL MY LOVE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP) HL/WBM
31 **AM I OREAMING** (Irving, BMI/Lijesnika, BMI) HL/WBM
37 **ARE U STILL DOWN** (Sony/ATV, BMI/Yab Yum, BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
26 **ARE YOU JIMMY RAY?** (MCA, ASCAP/Songs Of PolyGram Int'l, BMI)
57 **AT THE BEGINHING** (TCF, ASCAP) WBM
5 **8EER ARDURD THE WORLD** (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
41 **BODY BUMPIN' YIPPIE-YI-YO** (Smelzgood, ASCAP)
54 **BREAKING ALL THE BULES** (Shark Media, BMI/Warner-Tamerlana, BMI/Humassive, ASCAP) WBM
68 **BRIAN WILSON** (Treat Baker, SOCAN/WB, ASCAP) WBM
52 **BUHH** (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
86 **THE CITY IS MINE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
13 **DANGEBOUS** (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM
90 **THE DAY THAT SNE LEFT TULSA (IN A CHEVY)** (Starstruck Writers Group, ASCAP/Mark O., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
23 **DEJA VU [UPTOWN BABY]** (MCA, BMI) HL
94 **DOB'T BE STUPIO (YOU KNOW I LOVE YOU)** (Songs Of PolyGram Int'l, BUI/Loon Echo, BMI/Zomba, ASCAP) WBM
99 **DON'T STOP THE MUSIC** (Virginia Beach, ASCAP/Blazilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI/WB, ASCAP) WBM
18 **FATHEH** (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
32 **FEEL SO GOOD** (Second Decada, BMI/Warner-Tamerlana, BMI/Foreign Imported, BMI) WBM
47 **FOOLISH GAMES/YOU WERE MEANT FOR ME** (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBU
46 **GIVEH TO FLY** (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)
53 **GOING BACK TO CALI** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
17 **GONE TILL NOVEMBER** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
35 **HEAVEN** (O.C.D., BMI)
4 **HOW DO I LIVE** (Realsongs, ASCAP) WBM
11 **HOW'S IT GOING TO BE** (3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
82 **I CAN LOVE YOU BETTEB** (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
8 **I DON'T EVER WANT YO SEE YOU AGAIN** (Vanderpool, BMI/Ensign, BMI) HL
14 **I DON'T WANT TO WAIT** (Hingface, BMI/Ensign, BMI) HL
27 **I DO** (Furious Rose, BMI/Music Corp. Of America, BMI) HL
60 **IF I COULD TEACH THE WORLD** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
78 **IF I NEVER STOP LOVING YOU** (Acuff-Rose, BMI) WBM
30 **IF YOU THINK I'M IIGGY** (Shook Louchon, ASCAP/Joe'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D Blackmon, ASCAP/Music Of Unoel, ASCAP/Full Keel, ASCAP) HL
42 **I RNOW WHERE IT'S AT** (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL
87 **I'M AFRAID OF AMERICANS** (Tintoretto, BMI/Upala, BMI/RZO, BMI)
67 **I'M NOT A PLAYER** (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMO WBM
85 **IN A DREAM** (Rocks, ASCAP)
45 **I WILL COME TO YOU** (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyed, BMI) WBM
94 **I WONDER IF NEAVEN GOT A GHETTO** (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
96 **JEALOUSY** (Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH, GEMA/Warner-Tamerlane, BMI) WBM
62 **JUST CLOWHIN'** (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
15 **RISS THE RAIN** (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
81 **LIFE IN MONO** (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM
46 **LIGHT IN YOUR EYES** (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EUI Christian, ASCAP) HL
95 **L-L-LIES** (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
71 **LOLLIPOP (CAHDYMAN)** (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA) HL/WBM
100 **LOVE GETS ME EVERY TIME** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
25 **LOVE YOU DOWN** (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL
33 **MAKE EM' SAY UHN!** (Burrin Ave., BMI/Big P, BMI)
61 **THE MEMORY REMAIHS** (Creeping Death, ASCAP)
44 **MO MONEY MO PROBLEUS** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jymi, BMI) HL
24 **MY BODY** (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
46 **MY LOVE IS THE SHHH!** (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI/Rutn, BMI/Six Continents, BUI) HL
1 **NICE & SLOW** (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/U B IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
8 **NO, ND, HO** (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
50 **NO TENGO OIBENO** (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM
70 **NOTHIN' MOVE BUT THE MONEY** (Paniro's, ASCAP/Joe'wons, ASCAP)
63 **OFF THE HOOK** (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP)
58 **ONE MDRE HIGHT** (Shark Media, BMI/Warner Chappell, BMI) WBM
38 **QUIT PLAYING GAMES (WITH MY HEART)** (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
66 **ROMEO AND JULIET** (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
75 **ROXANNE '9T - PUFF DADDY REMIX** (EMI Blackwood, BMI/Magnetic, PRS/AORA, BUI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
59 **SAY YOU'LL STAY** (Gorgeous Clamour, BMI)
36 **SEMI-CHARMED LIFE** (3 EB, BMI/EMI Blackwood, BMI) HL
78 **SEND MY LOVE/SEND ONE YOUB LOVE** (Black Bull, ASCAP/Jobete, ASCAP) WBM
20 **SHOW ME LOVE** (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL
55 **SOCR IT 2 ME** (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
73 **SO GOOD** (Davina, BMI/MJO, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
69 **SO HELP ME GIRL** (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM
93 **SO LONG (WELL, WELL, WELL)** (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soul, ASCAP)
22 **SOMETHING ABOUT THE WAY YOU LOOR TONIGHT/CANDLE IN THE WIHO 1997** (William A.Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int'l, BMI) HL/WBM
7 **A SONG FOR MAMA** (Sony/ATV Songs, BMI/ECAF, BMI) WBM
43 **SPICE UP YOUR LIFE** (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
77 **STRAWBERBIES** (New Perspective, ASCAP/Zomba, ASCAP/Fa-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-N-Divine, ASCAP/Freddie Dee, BMI)
34 **SWEET SURRERDER** (Sony/ATV Songs, BMI/Tyde, BMI) HL
18 **SWIHG MY WAY** (Hornble, ASCAP)
97 **THA NOP** (DutchMastas, SESAC)
92 **THEN WHAT** (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Uan, BMI) WBM
72 **THEY LIKE IT SLOW** (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
89 **TIC TIC TAC** (Edicoes Musicais Tapajos, BMI/EMI Blackwood, BMI) HL
2 **TOGETHEB AGAIB** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
29 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP)
8 **YOO MUCH** (Full Keel, ASCAP/Windswept Pacific, ASCAP/19 Music, PRS/BMG, ASCAP) HL/WBM
3 **THULY MADLY DEEPLY** (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
18 **TUBTHUMPIHG** (Chumbawamba/Leosong) WBM
98 **TUBTHUMPING** (Chumbawamba/Leosong) WBM
80 **TUCK ME IN** (Philesto, BMI)
21 **WE'BE NOT MAKING LOVE BO MORE** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
65 **WHAT IF I SAIO** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
74 **WHAT IF** (Realsongs, ASCAP) WBM
10 **WHAT YOU WANT** (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI) HL/WBM
91 **YOU KNOW MY STEEZ** (EMI April, ASCAP/Ill Kid, ASCAP/Gifted Pearl, ASCAP) HL
12 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) HL
89 **YOUHG, SAD AND BLUE** (Melody Myriad, ASCAP/Hot Sauce, ASCAP/Beanie Tribe, ASCAP)
84 **YOU'HE NOT ALONE** (Chrysalis/BMG) HL/WBM
39 **YOU'RE STILL THE OHE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
1	1	5	NICE & SLOW USHER (LAFACE/ARISTA) 4 wks at No. 1
2	2	12	BEEN AROUNO THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
3	3	10	TOGETHER AGAIN JANET (VIRGIN)
4	4	15	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)
5	8	13	NO, NO, NO DESTINY'S CHILD (COLUMBIA)
8	5	11	A SONG FOR MAMA BOTZ II MEN (MOTOWN)
7	9	4	FATHER LL COOL J (DEF JAM/MERCURY)
8	7	36	HOW DO I LIVE LEANN RIMES (CURB)
8	8	6	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)
10	12	4	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
11	10	3	GOME TILL MOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
12	13	8	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)
13	17	2	TOO MUCH SPICE GIRLS (VIRGIN)
14	11	11	WE'HE NOT MAKING LOVE MO MOHE DRU HILL (LAFACE/ARISTA)
15	20	5	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
16	19	3	IF YOU THIMK I'M JIGGY THE LOX (BAD BOY/ARISTA)
17	16	3	AM I OHEAMING OL SKOOL FEAT. KEITH SWEAT & XSCAPE (KEIA/UNIVERSAL)
18	21	4	MAKE EM' SAY UHH! MASTER P (NO LIMIT/PRIORITY)
18	14	17	MY BODY LSG (EASTWEST/EEG)
20	15	4	ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC)
21	27	2	TOO CLDSE NEXT (ARISTA)
22	—	1	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)
23	25	3	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
24	18	18	SPICE UP YOUR LIFE SPICE GIRLS (VIRGIN)
25	23	12	HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG)
26	24	13	I WILL COME TO YOU HANSON (MERCURY)
27	34	2	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY (NASHVILLE))
28	22	20	SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M)
28	26	17	FEEL SO GOOD MASE (BAD BOY/ARISTA)
30	30	3	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)
31	29	9	KISS THE RAIN BILLIE MYERS (UNIVERSAL)
32	31	12	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
33	32	20	HEAVEN NU FLAVOR (REPRISE)
34	33	25	BUTTA LOVE NEXT (ARISTA)
35	28	12	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)
36	—	1	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
37	—	1	ARE YOU JIMMY RAY? JIMMY RAT (EPIC)
38	44	3	I KHOW WHERE IT'S AT ALL SAINTS (LONDON/ISLAND)
39	35	14	BREAKING ALL THE RULES SHE MOVES (GEFFEN)
40	40	19	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
41	37	21	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
42	38	13	THE MEMORY REMAINS METALLICA (ELEKTRA/EEG)
43	39	12	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN (MERCURY (NASHVILLE))
44	42	5	BURN MILITIA (RED ANT)
45	43	7	WHAT IF I SAIO ANITA COCHRAN (DUET WITH STEVE WARINER) (WARNER BROS. (NASHVILLE))
46	48	25	NO TEMGO DIMERO LOS UMBRELLOS (FLEX/EMI/VIRGIN)
47	41	5	GIVEN TD FLY PEARL JAM (EPIC)
48	46	6	32 FLAVORS ALANA DAVIS (ELEKTRA/EEG)
49	38	15	SHOW ME LOVE ROBYN (RCA)
50	60	2	SWEET SUHREMOER SARAH MCLACHLAN (ARISTA)
51	47	11	LDLLIPOP (CANDYMAN) AQUA (MCA)
52	49	20	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
53	45	11	WHAT IF REBA MCENTIRE (MCA NASHVILLE)
54	72	2	ROMEO AND JULIET SYLK-E. FYNE FEATURING CHILL (RCA)
55	52	11	JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND)
56	55	8	SAY YOU'LL STAY KAI (TIDAL WAVE/GEFFEN)
57	59	15	I'M NOT A PLAYER BIG PUNISHER (LOUD/RCA)
58	51	9	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)
59	—	1	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)
60	65	2	IF I NEVER STOP LOVING YOU DAVID KERSH (CURB)
61	87	2	LIGHT IN YOUR EYES BLESSID UNION OF SOULS (CAPITOL)
82	53	25	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
63	57	26	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
64	—	24	BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA)
65	—	30	IMVISIBLE MAN 98 DEGREES (MOTOWN)
66	56	19	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
67	64	11	TUCK ME IN KIMBERLY SCOTT (LONGEVITY/COLUMBIA)
68	58	25	YOU SHOULD BE UINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
69	81	4	I CAN LOVE YOU BETTER DIXIE CHICKS (MONUMENT)
70	50	26	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
71	—	1	NOTHIN' MOVE BUT THE MONEY MIC GERONIMO FEAT. DMX & BLACK ROB (BLUNT/TVT)
72	54	17	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)
73	63	22	4 SEASONS OF LDMELINESS BOYZ II MEN (MDTOWN)
74	66	8	YDUMG, SAD AND BLUE LYSETTE (FREEWORLD)
75	—	18	LEGEND OF A COWGIRL IMANI COPPOLA (COLUMBIA)

◯ Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT 100 SINGLES™

FEBRUARY 21, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	NICE & SLOW ● 2 weeks at No. 1 J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) LAFACE 24290/ARISTA	1
2	2	2	10	TOGETHER AGAIN ● J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	2
3	4	4	12	TRULY MADLY DEEPLY ● C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	4
2	2	3	36	HOW DO I LIVE ▲[2] C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
5	2	2	12	BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) R.LAWRENCE,D.ANGELETTE,S.COMBS,STEVE J.(D.BOWIE),STANSFIELD,A.MORRIS,I.DEVANEY,C.WALLACE,M.BETHA,S.COMBS,R.LAWRENCE)	(C) (D) (T) (X) BAD BOY 79130/ARISTA	4
8	8	8	16	I DON'T EVER WANT TO SEE YOU AGAIN ● N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
7	7	8	11	A SONG FOR MAMA ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	7
8	8	16	13	NO, NO, NO ● W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSORI,M.BROWN,C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	8
9	22	—	2	TOO MUCH ABSOLUTE (SPICE GIRLS,WATKINS,WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
10	16	24	4	WHAT YOU WANT N.MYRICK /M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	10
11	9	12	12	HOW'S IT GOING TO BE S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
12	12	10	27	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
13	10	9	7	DANGEROUS ● R.SMITH (T.SMITH,R.SMITH,H.STONE,F.STONEWALL,A.COLON,L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
14	13	15	17	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
15	18	20	16	KISS THE RAIN D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
16	23	23	9	SWING MY WAY MIXED (M.O.JOHNSON,J.HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	16
17	15	22	3	GONE TILL NOVEMBER W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	15
18	19	19	4	FATHER POKE & TONE (J.T.SMITH,J.C.OLIVIER,S.BARNES,G.MICHAEL,G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
19	11	7	24	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 56146*/UNIVERSAL	8
20	14	11	15	SHOW ME LOVE ● D.POP,M.MARTIN (ROBYN,M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
21	21	18	11	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE,D.SIMMONS (BABYFACE)	◆ ORU HILL (C) (D) LAFACE 24295/ARISTA	13
22	17	13	20	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲[11] C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
				★★★ Greatest Gainer/Sales ★★★		
23	30	40	11	DEJA VU (UPTOWN BABY) KNS (D.FAGEN,W.BECKER)	◆ LORD TARIO & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	23
24	20	14	17	MY BODY ▲ DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	4
25	26	26	3	LOVE YOU DOWN C.ROANE (M.RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
				★★★ Hot Shot Debut ★★★		
26	NEW▶		1	ARE YOU JIMMY RAY? C.FITZPATRICK (J.RAY,C.FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	26
27	24	17	17	I DO J.PATINO,L.LOEB (L.LOEB)	◆ LISA LOEB (C) (D) GEFFEN 19416	17
28	34	41	3	ALL MY LOVE ◆ QUEEN PEN FEATURING ERIC WILLIAMS T.RILEY (S.CARTER,T.RILEY,L.WALTERS)	(C) (D) LIL' MAN 97023/INTERSCOPE	28
				★★★ Greatest Gainer/Airplay ★★★		
29	45	—	2	TOO CLOSE KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) ARISTA 13456	29
30	36	47	3	IF YOU THINK I'M JIGGY D.GREASE (S.JACOBS,J.PHILLIPS,D.STYLES,D.BLACKMON,R.STEWART,C.APPICE,D.HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	30
31	32	72	3	AM I DREAMING ◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) K.SWEAT (S.DEES)	(C) (D) KEIA 56163/UNIVERSAL	31
32	25	21	17	FEEL SO GOOD ▲ D.ANGELETTE,S.COMBS,R.E.SELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
33	38	39	4	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P,FIEND,SILKK THE SHOCKER,MIA X,MYSTIKAL)	(C) (D) (T) NO LIMIT 53302/PRIORITY	33
34	28	—	2	SWEET SURRENDER P.MARCHAND (S.MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
35	27	27	20	HEAVEN G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	27
36	31	28	34	SEMI-CHARMED LIFE ● S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
37	29	29	4	ARE U STILL DOWN T.SHAKUR (JON B.,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
38	33	30	35	QUIT PLAYING GAMES (WITH MY HEART) ▲ M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
39	51	—	2	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	39
40	35	34	33	ALL FOR YOU P.EBERVALD (K.BLOCK,SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
41	NEW▶		1	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) A&M 582444	41
42	44	46	4	I KNOW WHERE IT'S AT K.GORDON,C.MCVEY,M.FIENES (K.GORDON,S.LEWIS,W.BECKER,D.FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	42
43	37	25	16	SPICE UP YOUR LIFE ● R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
44	41	36	30	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J.,S.COMBS,C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	(C) (D) (T) (X) BAD BOY 79100/ARISTA	1
45	39	33	13	I WILL COME TO YOU ● S.LIRONI (I.HANSON,T.HANSON,Z.HANSON,B.MANN,C.WEIL)	◆ HANSON (C) (D) (T) (V) (X) MERCURY 568132	9
46	43	32	5	GIVEN TO FLY B.O'BRIEN,PEARL JAM (M.MCCREADY,E.VEDDER)	PEARL JAM (C) (D) (V) EPIC 78797	21
47	42	38	65	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲ J.KEITH,P.COLLINS (JEWEL,S.POLTZ)	◆ JEWEL (C) (D) ATLANTIC 87021	2
48	48	—	2	LIGHT IN YOUR EYES EMOSIA (E.SLOAN,T.SIMS)	BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
49	46	31	26	MY LOVE IS THE SHHH! ▲ ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	(C) (D) (T) WARNER BROS. 17327	4
50	49	42	26	NO TENGO DINERO K.BAGER,M.PFUNDHELLER (M.HADJIDAKIS,A.AGAMI,R.BALMORIAN,J.BALMORIAN)	◆ LOS UMBRELLOS (C) (D) (V) (X) FLEVEMI 58663/VIRGIN	42
51	46	37	12	32 FLAVORS E.TUTON (A.DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	37
52	54	54	7	BURN E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
53	51	51	12	GOING BACK TO CALI ● EASY MO BEE (C.WALLACE,O.HARVEY,R.TROUTMAN)	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	26
54	12	46	16	BREAKING ALL THE RULES THE BERMAN BROTHERS (C.BERMAN,F.BERMAN,J.COPLAN,M.DEXTER)	◆ SHE MOVES (C) (D) (T) (X) GEFFEN 19415	32
55	53	49	19	SOCK IT 2 ME ● ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS)	(C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
56	NEW▶		1	ALL I DO ◆ SOMETHIN' FOR THE PEOPLE A.MCCLINTON,SOMETHIN' FOR THE PEOPLE (A.MCCLINTON,J.YOUNG,R.HOLIDAY)	(C) (D) WARNER BROS. 17282	56
57	56	53	16	AT THE BEGINNING T.HORN (L.AHRENS,S.FLAHERTY)	◆ RICHARD MARX & OONNA LEWIS (C) (D) ATLANTIC 84037	45
58	62	62	19	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA,A.CREMERS,F.BERMAN,CH.BERMAN)	AMBER (T) (X) TOMMY BOY 786*	58
59	59	59	10	SAY YOU'LL STAY T.BISHOP,B.SALEMAN (T.BISHOP)	KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	59
60	61	60	19	IF I COULD TEACH THE WORLD ● O.J.U.NEEK (BONE,O.J.U.NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	27
61	63	57	13	THE MEMORY REMAINS B.ROCK,HETFIELD,ULRICH (HETFIELD,ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64126/EEG	28
62	60	56	11	JUST CLOWNIN' WC,CRAZY TOONES (W.CALHOUN,K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
63	71	71	8	AIN'T THAT JUST THE WAY D.BENN,J.LAROSSI,D.PAPALEXIS,R.YACOUB (G.LARSON,S.PHILLIPS,B.BELLAND)	LUTRICIA MCNEAL (C) (D) (X) CRAVE 78764	63
64	64	58	12	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568242	40
65	65	65	8	WHAT IF I SAID ◆ ANITA COCHRAN (DUET WITH STEVE WARINER) J.E.NORMAN,A.COCHRAN (A.COCHRAN)	(C) (D) (V) WARNER BROS. (NASHVILLE) 17263	65
66	87	—	2	ROMEO AND JULIET G.BAILLERGEAU,V.MERRITT (JOHN,WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	66
67	67	63	17	I'M NOT A PLAYER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	57
68	68	68	14	BRIAN WILSON G.MACKILLOP (S.PAGE)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290	68
69	66	64	19	SO HELP ME GIRL D.FOSTER (H.PERDEW,A.SPOONER)	◆ GARY BARLOW (C) (D) ARISTA 13428	44
70	NEW▶		1	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON,N.MYRICK,E.SIMMONS,R.ROSS)	(C) (T) (X) BLUNT 4939/TVT	70
71	69	61	11	LOLLIPOP (CANDYMAN) J.JAM,DELGADO,S.RASTED,C.NORREEN (S.RASTED,C.NORREEN,L.NYSTROM,R.DIF,HARTMANN,LANGHOFF)	◆ AQUA (C) (D) (T) MCA 55410	23
72	72	66	20	THEY LIKE IT SLOW D.CONNER (D.CONNER,S.CONNER,D.JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	35
73	74	73	17	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303/RCA	60
74	70	70	11	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	50
75	73	67	9	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE THE POLICE,S.COMBS,STEVE J.,J.DUB (STING,FULL FORCE,U.F.T.D.,G.REDD,J.CROSBY)	(M) (T) (X) A&M 582449*	59
76	76	86	3	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	76
77	NEW▶		1	STRAWBERRIES L.ALEXANDER,PROF.T.(L.ALEXANDER,T.ROLBERT,J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587595/A&M	77
78	82	—	2	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	78
79	81	84	9	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P E.SERMON (J.T.SMITH,E.SERMON,R.RUBIN,A.YAUCH,A.HOROVITZ,R.NOBLE,C.SMITH,E.SIMMONS)	(T) DEF JAM 568321/*MERCURY	75
80	80	75	11	TUCK ME IN E.PHILLIPS (E.PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	58
81	92	—	2	LIFE IN MONO M.VIRGO (M.VIRGO,J.BARRY)	MONO (T) (X) ECHO 568285*/MERCURY	81
82	77	85	4	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	77
83	NEW▶		1	OFF THE HOOK M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84071	83
84	75	74	18	YOU'RE NOT ALONE R.TAYLOR-FIRTH,T.KELLETT (T.KELLETT,R.TAYLOR FIRTH)	◆ OLIVE (C) (D) (T) (X) RCA 64999	56
85	89	—	5	IN A DREAM J.TUCCI,B.BROWN (R.TAYLOR-WEBER)	ROCKELL (C) (T) (X) ROBBINS 72012	85
86	88	80	4	THE CITY IS MINE ◆ JAY-Z FEATURING BLACKSTREET T.RILEY (S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCHIN)	(T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	80
87	83	78	14	I'M AFRAID OF AMERICANS D.BOWIE (D.BOWIE,B.ENO)	◆ DAVID BOWIE (T) (X) VIRGIN 38618*	66
88	85	82	7	YOUNG, SAD AND BLUE CARLOS DADA (L.TITI,B.TILLMAN,C.THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	75
89	84	92	3	TIC TIC TAC MICHAEL A.,P.GALATI (B.LIMA)	FRUIT DE LA PASSION (C) (T) (X) AUREUS 414/WARLOCK	84
90	91	—	2	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA (NASHVILLE) 78745	90
91	86	79	12	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM,C.MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	76
92	95	95	3	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	92
93	NEW▶		1	SO LONG (WELL, WELL, WELL) K.K.JACKSON,LIL' RICK (K.K.JACKSON,R.WHITE,E.ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 71308	93
94	79	76	11	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK,KARLIN (T.SHAKUR,L.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	67
95	93	83	14	L-L-LIES A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698	71
96	96	89	4	JEALOUSY N.KATZMANN,J.ZIMMERMANN (J.ZIMMERMANN,N.KATZMANN)	KIM SANDERS (C) (D) (T) DANCIN' MUSIC 572158/ISLAND	89
97	99	88	5	THA HOP DANNY D (J.MARRS)	KINSU (C) (T) (X) BLUNT 4417/TVT	88
98	97	87	4	TUBTHUMPING A.MARANO (CHUMBAWAMBA)	CHUCKLEBUTT (C) (T) (X) UNDER THE COVER 977	87
53	98	98	15	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART,L.SIMMONS,A.YARBROUGH,J.ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 57[illegible]/MERCURY	73
100	100	94	20	LOVE GETS ME EVERY TIME ● R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568062	25

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT

by Theda Sandiford-Waller

ARE U JIGGY? Has the whole world gone jiggy? If you listen to the radio or go to clubs, it is hard to avoid getting jiggy. The slang term "jiggy" has been used in New York hip-hop underground circles for a year now, but with two jiggy songs out, **Jerry Seinfeld** incorporating the hip-hop vernacular on "Seinfeld," and **Ricki Lake** devoting an entire show to it, you know the term has gone mainstream.

Next issue, look for **Will Smith's** "Gettin' Jiggy Wit It" (Columbia) to hit the Hot 100. The song has 29 million audience impressions and is ranked at No. 27 on Hot 100 Airplay. Street-date violations force the single to enter Hot R&B Singles a week early at No. 42 because it scanned enough units in R&B core stores to land at No. 50 on R&B Singles Sales. If the single had scanned enough to reach the 75-position Hot 100 Singles Sales list, "Gettin' Jiggy Wit It" would have bowed at No. 38 on the Hot 100. But the single scanned only 2,400 units prior to street date, which is below the 5,000 units it usually takes to reach Hot 100 Singles Sales' floor. By the way, the single's B-side is "Men In Black," which was previously unavailable as a single.

Smith isn't the only one gettin' jiggy. At No. 30 on the Hot 100, **the Lox's** "If You Think I'm Jiggy" (Bad Boy/Arista) was the first jiggy record to hit the charts. The song is only getting airplay on 15 monitored stations but managed to move 37,000 units at retail. Of those scans, 13% were in New York, followed by Chicago, with 6% of the total units sold.

Hot 100 Singles Spotlight has gotten so many calls and E-mails from inquiring minds trying to decipher the meaning behind jiggy that I decided to ask a few radio programmers across the country to define the term. KYLD San Francisco's **"Jazzy" Jim Archer** says it means "stylish or off the hook." WPOW Miami's **Phil Jnnes** asks, "Doesn't it mean fly?" KDWB Minneapolis' **Rob Morris** translates "gettin' jiggy wit it" as "getting down with it." KGGI Riverside, Calif.'s **Diana Laird** agrees with Morris' assessment but adds, "It's an attitude." WZLM Cleveland's **Dave Eubanks** says he thinks it means "freaky" and adds with a chuckle, "I hope it's something sexual." Considering the diversity of opinions, I asked the jiggy purveyors themselves. Smith says, "Jiggy refers to a player, a baller, or someone who is handling their business," while Bad Boy's **Groovey Lou** say jiggy refers to "ghetto-style sharpness." What do you think? E-mail your answers to the address below.

TITANIC TEMPO TREATMENT: Besides wanting to debut at No. 1, the most likely reason the commercial release of **Celine Dinn's** "My Heart Will Go On" (550 Music) was delayed until now probably has to do with timing the release to coincide with the announcement of the Academy Award nominations Feb. 10. Although 550 Music is planning uptempo remixes, Interhit/Priority has beaten Sony to the punch. Interhit's dance mixes of "My Heart Will Go On" by U.K. dance cover act **Deja Vu** arrived at retail Feb. 10, so it is likely that two versions of the song will chart on the Hot 100 next issue.

Audience impressions of "My Heart Will Go On" are at 116 million listeners from airplay at 230 monitored stations. Dion's lead on Hot 100 Airplay is so huge, the difference between No. 1 and the No. 2 title, **Savage Garden's** "Truly Madly Deeply" (Columbia), is 34 million listeners.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	**LET'S RIDE** / MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/RECORD)
2	3	9	**THE NOTE** / GARYLE SINGLETARY (GIANT (NASHVILLE) REPRISE (NASHVILLE))
3	12	5	**WISHFUL THINKING** / DUNCAN SHEIK (ATLANTIC)
4	8	4	**SILLY** / TARAL (MOTOWN)
5	9	2	**HANDLE UR BIZNESS** / M.O.P. (RELATIVITY)
6	10	3	**JUST A MEMORY** / 7 MILE (CRAVE)
7	—	1	**THE PARTY CONTINUES** / JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
8	5	6	**MEMORIES** / LIL SUZY (METROPOLITAN)
9	16	30	**EVEN FLOW** / PEARL JAM (EPIC)
10	14	35	**ALIVE** / PEARL JAM (EPIC)
11	6	2	**ON AND ON** / LONGPIGS (MOTHER/ISLAND)
12	15	3	**NUMBER ONE** / ALEXIA (POPULAR)
13	21	2	**GET READY TO BOUNCE** / BROOKLYN BOUNCE (EDEL AMERICA)
14	7	13	**SANO AND WATER** / BETH NIELSEN CHAPMAN (REPRISE)
15	11	18	**DANCE HALL DAYS** / WANG CHUNG (GEFFEN)
16	13	6	**HOW DO I LIVE** / DEBRA MICHAELS (ROBBINS)
17	—	2	**IT'S LIKE THAT** / RUN-D.M.C. VS. JASON NEVINS (SM.) E/PROFILE)
18	—	1	**YOU'LL NEVER KNOW** / MINDY MCCREADY (BNA/RLG)
19	19	27	**BLOCK ROCKIN' BEATS** / THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
20	4	3	**WANNA B LIKE A MAN** / SIMONE JAY (VU/VIRGIN)
21	17	11	**PLEASE** / U2 (ISLAND)
22	19	14	**SHOWDOWN** / E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
23	20	11	**WALKIN' ON THE SUN** / SMACK (UNDER THE COVER)
24	—	1	**MEGALOMANIAC** / KMFDM (WAX TRAX!/TVT)
25	—	9	**OISSIDENT** / PEARL JAM (EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

SONY INTERNATIONAL HAS 'BIG' AMBITIONS

(Continued from page 76)

biggest question mark," says Bowlin. "Our business is basically untouched right now by Taiwan; it's one of our largest markets in Asia. Indonesia is a huge problem. Thailand is a huge problem, but music still tends to be somewhat affordable to the average person because so much of the [sales] in Asia is cassette."

STILL ON TOP DOWN UNDER

A country where Sony remains famously in the lead is Australia. Sony is the longtime market leader there and consistently among the corporation's strongest performing affiliates worldwide.

Helmed by inexhaustible CEO/chairman Denis Handlin ("the only one thing more important than chart positions is oxygen"), the Australian operation, with its aggressive approach, maintains a market share of 24.17%, which rose to 29% in January. For the week ending Saturday (14), it had four of the top five albums and the No. 1 single. According to Australian Record Industry Assn. figures, Sony dominated chart share in 1997, with eight chart-topping albums.

With a profit margin that has risen 978% between 1993 and 1997, according to Handlin, the company is aiming at repeating the U.S. success of Silverchair (4 million global sales for its two albums) and Tina Arena with direct signings Monique Brumby, Jebediah, Human Nature, CDB, and Rick Price. It has inked six local acts in recent months, and partnerships with indie labels Mushroom, Roadrunner, and V2 are also poised to pay dividends.

SONY'S VARIED UNITS

(Continued from page 76)

out of a somewhat desultory period into an era of breaking new acts and taking its flagship artists to new heights, says its president, Allen Butler.

Butler acknowledges that the past few years have been flat for his company, as they were for all country music labels. Yet he points to the recent successes of the label's newer artists, such as the Kinleys and the Dixie Chicks, as well as to the reinvigorated Wade Hayes.

Last year, Sony was No. 5 among country labels in the number of charted singles and albums.

"This year has started off bigger than any year in the past four," Butler says. "Our plan this year is to increase our business by 20%."

On this issue's Hot Country Singles & Tracks chart, the following Sony acts are featured within the top 50: Collin Raye, Wade Hayes, the Dixie Chicks, the Kinleys, Patty Loveless, and Sons Of The Desert.

Butler added two new labels to the existing Columbia and Epic labels under the Sony umbrella last year. Monument is intended as a home for edgy modern country, like the Dixie Chicks and Gil Grand. Lucky Dog will spotlight heritage acts like Johnny PayCheck.

At Epic, Butler says, "Collin is our flagship artist, [and] Patty, with her Grammy nominations, continues to be an industry favorite." At Columbia, Mary Chapin Carpenter is a cornerstone. The total company roster for all four labels now numbers 22 artists.

The Kinleys say they made a very deliberate decision in signing with Sony. "We had gotten very good responses from several labels," says Jennifer Kinley. "So we had a choice. But Sony felt like a family from the first. We felt at home."

APPLE A DAY FOR WORK GROUP

The Work Group's co-presidents, Jordan Harris and Jeff Ayeroff, went into 1997 with something to prove. "The success of Jamiroquai and Fiona Apple were so crucial to us last year in our development and identity," says Harris. "We've broken artists who will have long, long careers, [and] without the resources of Sony, we couldn't have done it . . . Three years is a very short time to be having this kind of success. That's part of the reason we felt Sony was the right home for us, because of the strength of its domestic and international companies."

Apple's 1996 debut, "Tidal," has been certified by the Recording Industry Assn. of America (RIAA) for sales of more than 2 million units in the U.S., while Jamiroquai's "Travelling Without Moving," which had a similarly slow build, has sold more than 1 million in the U.S., also according to the RIAA.

The newest kid on the Sony block, the Los Angeles-based Work Group was formed in 1995. It switched to Epic Records Group last year. It sees its role in the Sony family as representing the West Coast. "We had to be able to put ourselves in competition with other West Coast-based labels like Geffen, Capitol, Warner Bros., and Virgin," Harris says.

The Work Group's Diana King is the

THE KINLEYS

UNCLE SAM

perfect example of a U.S. signing who has experienced more success outside the U.S. than within. According to Ayeroff, she has sold more than 5 million records worldwide. King broke in Japan; she has only recently begin to experience mainstream success in the U.S. via "I Say A Little Prayer," featured on the soundtrack to "My Best Friend's Wedding," issued on Work Group/Sony Music Soundtrax.

Despite the slow build in the U.S., King says the label has been nothing but encouraging. "They could have signed me and then wanted me to be like all these other artists, but they've been behind me 100%," she saya. "They have never pressured me about what I want to do; they just give me the room to do it."

Work's roster stands at 20 artists, five fewer than Harris and Ayeroff say they expected to have at this point. Releases are forthcoming from Dan Penn, Canadian artist Esthero, and new signee Mighty Blue Kings. With a few artists' records selling in the millions and the remaining acts still developing with smaller numbers, Ayeroff says, "I think we need a better middle class, so to speak. We need some 300,000-400,000 sellers. I'd like to take Heather Nova to a gold record. It's a matter of growing careers."

THE NEXT 10 YEARS

In April, Mottola celebrates his 10th anniversary with Sony. "I feel like I'm just starting," he says. "The first 10 years really just got us to a place where we're in a global position to dominate the charts and have a really diverse roster of artists all over the world. We have what I consider the best management team in the U.S. and internationally."

Many of Sony's top execs, including Ienner, Ilberman, Glew, and Anthony, have been at the company for close to a decade or more.

"When you have a really stable management team, it's really easier in some ways to continuously build and grow because you have stability," says Michele Anthony, who joined Sony in 1990 and is now executive VP of SME. "You're not starting at square one every three or four years."

Assistance in preparing this story was provided by Chuck Taylor and Ed Christman in New York, Chet Flippo in Nashville, and Doug Reece in Los Angeles.

FOR THE RECORD

The incorrect release date for "Motown 40 Forever" appeared in a story in the Feb. 14 issue. The correct release date is Tuesday (17).

This Week's Billboard ONLINE
http://www.billboard.com

Exclusive Concert Reviews
Steve Earle
Tramps, N.Y.
Ben Folds Five
The Palace, Hollywood
Pee Shy
Brownies, N.Y.

Exclusive Album Reviews
Bob Weir/Rob Wassermon
"Live"
(GDCD)
Susan Tedeschi
"Just Won't Burn"
(Tone-Cool)
Jesus Lizard
"Jesus Lizard"
(Jetset)
Cheeky Monkey
"Four Arms To Hold You"
(Big Deal)

News Updates Twice Daily
Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday.
This week's champ is repeat-winner Jim Sanches of Sacramento, Calif

News contact: Julie Taraska
jtaraska@billboard.com

THE Billboard 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FEBRUARY 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	9	SOUNDTRACK ▲⁵ SONY CLASSICAL 63213 (10.98 EQ/17.98) 5 weeks at No. 1	TITANIC	16
				★ ★ ★ Hot Shot Debut ★ ★ ★		
2	NEW ▶		1	PEARL JAM EPIC 68164* (10.98 EQ/16.98)	YIELD	2
3	2	2	12	CELINE DION ▲⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
4	3	3	14	SPICE GIRLS ▲² VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
5	4	4	21	USHER ▲² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
6	5	6	49	MATCHBOX 20 ▲⁴ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
7	6	5	26	BACKSTREET BOYS ▲² JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
8	7	8	43	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	7
9	9	15	15	MASE ▲² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
10	14	13	11	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	10
11	12	16	14	SHANIA TWAIN ▲¹ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
12	8	7	20	CHUMBAWAMBA ▲² REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
13	20	28	20	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	13
14	10	11	53	SPICE GIRLS ▲⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
15	11	18	29	PUFF DADDY & THE FAMILY ▲⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
16	28	35	34	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	16
17	15	12	22	LEANN RIMES ▲⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
18	17	19	21	MARIAH CAREY ▲² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
19	13	9	21	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
20	16	10	3	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
21	22	23	19	LOREENA MCKENNITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	21
22	24	25	13	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
23	21	22	12	METALLICA ▲² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
24	18	17	11	GARTH BROOKS ▲⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
25	27	40	5	SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	25
26	19	14	4	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
27	NEW ▶		1	SOUNDTRACK UNIVERSAL 53116 (10.98/17.98)	BLUES BROTHERS 2000	27
28	23	30	19	THE VERVE ● VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23
29	26	21	25	FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
30	31	29	12	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
31	25	20	13	BARBRA STREISAND ▲² COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
32	29	27	18	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
33	33	31	44	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	31
34	30	26	30	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
35	40	36	19	CREED ● WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	35
36	34	41	104	JEWEL ▲⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
37	32	24	22	AQUA ▲² MCA 11705 (10.98/16.98)	AQUARIUM	7
38	37	32	30	SARAH MCLACHLAN ▲² ARISTA 18970 (10.98/16.98)	SURFACING	2
39	39	43	13	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
40	36	38	12	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	34
41	38	39	8	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
42	41	33	12	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
43	35	54	20	BOYZ II MEN ▲² MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
44	53	50	14	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
45	43	48	24	MASTER P ▲² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO O	1
46	44	34	34	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIENO'S WEOOING	14
47	47	37	21	BROOKS & DUNN ▲ ARISTA NASHVILLE 18652 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
48	45	42	11	2PAC ▲⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
49	47	52	17	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
50	46	45	21	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
52	52	52	53	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
52	55	73	24	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	52
53	48	48	11	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
54	57	57	24	TRISHA YEARWOOD ▲² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
55	54	53	21	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
56	52	60	13	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
57	50	44	40	HANSON ▲⁴ MERCURY 534615 (11.98 EQ/17.98)	MIOOLE OF NOWHERE	2
58	49	47	13	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
59	66	74	100	CELINE DION ▲¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
60	58	56	36	TIM MCGRAW ▲² CURB 77886 (10.98/16.98)	EVERYWHERE	2
61	56	62	14	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
62	60	84	42	MARY J. BLIGE ▲² MCA 11606* (10.98/16.98)	SHARE MY WORLO	1
63	62	67	14	SAMMY KERSHAW ● MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	62
64	64	65	47	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
65	78	68	10	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
66	59	55	15	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 199B	38
67	68	64	24	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/18.98) HS	OAYS OF THE NEW	54
68	75	90	6	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	68
69	61	49	74	FIONA APPLE ▲² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
				★ ★ ★ Pacesetter ★ ★ ★		
70	122	—	2	JOHN TESH GTSP 539604 (10.98/17.98)	GRAND PASSION	70
71	69	71	33	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
72	67	70	22	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	67
73	74	76	47	THE NOTORIOUS B.I.G. ▲⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER OEATH	1
74	63	59	32	SOUNDTRACK ▲¹ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
75	76	77	32	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
76	83	86	20	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	76
77	65	61	12	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULO OO 197B - 1988	33
78	70	63	80	SUBLIME ▲³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
79	86	81	18	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
80	80	80	14	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
81	77	85	62	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
82	133	169	3	VARIOUS ARTISTS MADACY 6806 (9.98/15.98)	BEST OF LOVE — 16 GREAT SOFT ROCK HITS	82
83	73	79	16	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
84	72	58	22	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
85	71	83	14	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	71
86	81	75	11	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 9B	50
87	79	66	13	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
88	84	69	33	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
89	82	72	33	RDBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
90	NEW ▶		1	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDOING SINGER	90
91	90	113	28	JDE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
92	91	100	37	GOD'S PROPERTY FRDM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOO'S PROPERTY	3
93	89	82	12	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
94	103	110	51	JDNNY LANG ▲ A&M 540640 (10.98/16.98) HS	LIE TO ME	44
95	94	—	2	CARMAN SPARROW 51640 (10.98/16.98)	MISSION 3:16	94
96	87	78	32	PRODIGY ▲² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
97	85	88	84	THE WALLFLOWERS ▲⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
98	127	146	7	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
99	93	93	83	LEANN RIMES ▲⁵ CURB 77821 (10.98/15.98)	BLUE	3
100	88	89	9	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	88
101	107	109	38	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
102	97	98	40	MEREDITH BROOKS ▲ CAPITOL 37919 (10.98/15.98)	BLURRING THE EDGES	22
103	118	118	6	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	103
104	96	97	17	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
105	95	87	11	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Ride

Music from the Dimension motion picture (formerly known as "I-95")

TAKE A RIDE DOWN I-95 WITH:

WU-TANG + ONYX

DAVE HOLLISTER FEATURING REDMAN & ERICK SERMON

NOREAGA FEATURING NAS + NATURE

MACK 10, BIG MIKE + D.J. U-NEEK (FEATURING EWF)

CARDAN FEATURING JERMAINE DUPRI

MIA X FEATURING FIEND + MAC

SOMETHIN' FOR THE PEOPLE (FEATURING TRINA + TAMARA)

ALBUM IN STORES FEB. 17

DIMENSION FILMS

TommY BOY

Billboard. 200. continued

FEBRUARY 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	109	107	30	**MISSY "MISDEMEANOR" ELLIOTT** ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	4
107	115	—	2	**VARIOUS ARTISTS** VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	107
108	109	115	9	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
109	121	150	4	**BILLIE MYERS** UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS	109
110	111	111	38	**SISTER HAZEL** ● UNIVERSAL 53030 (10.98/15.98)	SOMEWHERE MORE FAMILIAR	47
111	99	99	13	**LISA LOEB** GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
112	166	—	2	**MICHAEL BOLTON** SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS	112
113	92	—	2	**WADE HAYES** COLUMBIA (NASHVILLE) 68037/SONY (NASHVILLE) (10.98 EQ/16.98)	WHEN THE WRONG ONE LOVES YOU RIGHT	92
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132	139	135	68	**ELTON JOHN** ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
133	111	105	14	**RAKIM** ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
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WB EXPECTS MADONNA TO 'LIGHT' UP INTERNATIONAL MARKETS

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ries," which has sold 2 million units in the U.S., according to SoundScan. "This album is reflective of where I am in my life right now—in terms of my musical interests and in terms of my personal beliefs. I feel like I've been enlightened, and that it's my responsibility to share what I've learned so far with the world."

It appears much of the world is clamoring to hear the results. The Singapore Madonna Link, an unofficial, fan-operated World Wide Web site, began offering an unauthorized snippet of "Frozen" Jan. 23. The site has received more than 140,000 hits.

There have also been approximately a dozen leaks of "Frozen" on top 40 radio around the U.S. since Jan. 26. WKTU New York is among those stations that played "Frozen" to rabid listener response.

"The phones blew up," says assistant PD/GM Andy Shane, adding that the station has continued sneaking the single on the air in advance of its official airplay date of Thursday (19). "For the days we haven't had it on, people have been calling nonstop begging to hear it."

Erik Bradley, music director at WBBM (B-96) Chicago, witnessed similar listener response when his station leaked "Frozen" Feb. 7. "People are going crazy for it," he says. "It's a compelling record that you can't shake from your mind after you hear it. That's the mark of a smash. Clearly, American pop radio needs Madonna."

So does the rest of the world, apparently. "Frozen" has had "fantastic" early support across Europe, according to Jon Uren, marketing director, U.S. labels, for Warner Music Europe. The single has been A-listed at BBC Radio 1 in the U.K. and hit the airplay charts in France, the Netherlands, and Germany in its first week after a Jan. 23 release.

The project's retail forecast is equally bright, with Jonathan Rees, head of rock and pop for the HMV chain in the U.K., describing its prospects as "very positive."

Tim Devin, GM of Tower Records in New York, wholeheartedly agrees. "Quite frankly, I can't wait for it. The anticipation surrounding this album is amazing. The industry needs an exciting, mega-star release, and this will fill that important void."

That's precisely how Phil Quartararo, president of Warner Bros. (U.S.), views "Ray Of Light." "What Madonna does that's so admirable is that she always manages to land on the cusp of what we call contemporary music," he says. "In 1998, every established artist faces the dilemma of maintaining their importance and relevance. Madonna never fails to be relevant."

The Lady Is A Maverick

Madonna Keeps Active Hand In Label

NEW YORK—Despite the demands of preparing "Ray Of Light," Madonna maintains a hands-on presence at Maverick Records, the Warner Bros.-distributed label she runs with Freddy DeMann and Guy Oseary.

"I asked for the record company," she says. "I'm not going to be invisible or simply phone in my partnership. There's no honor or satisfaction in palming off the work on someone else."

Even during sessions for her new album, Madonna had daily contact with the label, approving every act signed. Among the most recent roster additions with which she's involved are a pair of Swedish acts: Baxter and Lucy Nation.

She describes both as cutting-edge electronic groups with widespread potential. "Baxter reminds me of Air, but with a little bit of a Sneaker Pimps vibe. Lucy Nation is kind of like Portishead, but with a lot of interesting twists. I'm really excited about where they're both coming from musically."

Baxter's first album is tentatively due in the spring, while Lucy Nation has just entered the studio and will likely release a single before the end of the year.

Maverick's biggest success to date has been Alanis Morissette, whose "Jagged Little Pill" has moved more than 12.8 million units, according to SoundScan. It has also scored with Candlebox.

LARRY FLICK

The creative seeds for "Ray Of Light" were planted last year, when Madonna phoned Orbit and asked if he was interested in co-writing a few songs. "I've been a fan of all kinds of electronic music for many years, and I wanted to incorporate that sound into my music," she says, adding that her admiration for Orbit's catalog of recordings put him at the top of her wish list of collaborators. "I love the haunting, trance-like quality of his records. I've also always found something melancholy about his music. Since I'm attracted to that sound, and since I tend to write a lot of sad songs, we seemed like a good match."

Upon introduction, Orbit handed Madonna a tape of five instrumental tracks. "It basically was a sketchbook of fantastic ideas," she says. "Every track was so inspiring. I took them and gave them structure."

Among the first songs to evolve from that tape was "Swim," a guitar-driven electro-funk odyssey on which Madonna meditates on the perils of bad karma and its ongoing effect on the world at large. "It gave me shivers the first time I heard it," Orbit says. "We both knew we were onto something special."

From there, the two decided to guide the overall production of "Ray Of Light" together. In addition to the five songs she wrote with Orbit, Madonna collaborated with veteran pop tunesmith Rick Nowels, Nellee Hooper protégé Marius De Vries, and Patrick Leonard, with whom she created such early hits as "Live To Tell" and "Open Your Heart." Leonard co-wrote "Frozen."

After locking themselves away in the studio for six months "like a pair of mad scientists," as Orbit puts it, they emerged with a high-concept collection that combines cutting-edge underground club elements with pure pop melodies and a generous slathering of what they call "teenage-angst guitars."

Fresh from the rigors of 1996's "Evita" film and soundtrack, Madonna has also found comfortable new vocal ground between the theatrical demands of that project and the more casual vibe of her early recordings, showcasing a fluid, flexible range that's executed to haunting effect. "Training my voice has opened me up immeasurably, and it's allowed me to do things with my voice that I never thought were possible," she says.

"I'm so proud of the way the album came out," Madonna adds. "But for a moment after I first finished it, I cringed. I thought, 'What have I done?' Emotionally and sonically, it went in such a different territory for me."

Orbit is equally pleased with the set's results, primarily because Madonna "wasn't at all interested in compromising or watering down" the electronic textures of his productions. If anything, he says, she "insisted upon purity in the arrangements, which worked astonishingly well with her pop songs at the core."

Of those songs, both are irreversibly stuck on the title cut—the likely single follow-up to "Frozen"—which is a euphoric, deliciously over-the-top anthem that builds from a percolating trance-disco groove into a collision course of futuristic keyboards and assaulting metal riffs. "It's totally out of control," she says, laughing. "The original version is well over 10 minutes long. It was completely indulgent, but I loved it. It was heartbreaking to cut it down to a manageable length."

The sprawling, unedited version of "Ray Of Light" is already earmarked for inclusion on "Veronica Electronica," a compilation of single remixes and album outtakes, due in the fall.

"Veronica Electronica" is also a potential stage persona that Madonna is toying with as she ponders hitting the road for her first concert trek since 1993's Girlie tour. Unlike that eye-popping spectacle, she says she'd like to do something "totally scaled down" this time, with a set list culled exclusively from "Ray Of Light," "Bedtime Stories," and 1992's "Erotica." If she decides to tour, it won't happen until late summer/early fall.

Until then, she'll test live waters with several European TV performances, including a gig on the U.K.'s "National Lottery Live" show Saturday (21), as well as her first U.S. club date in more than 10 years. On Saturday (14), she'll take the stage of New York's Roxy nightclub for a performance of three tunes from the album.

NEW GUN-CONTROL ORGANIZATION WINS INDUSTRY SUPPORT

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to raise awareness of the problem.

So far, PAX's board of advisers includes such high-profile industry figures as Metropolitan Entertainment Group CEO John Scher, ICM Worldwide head of music Jon Podell, actor/director Griffin Dunne, Qwest Records president Mark Persaud, and Persaud Bros. Inc. president Mike Persaud. Among the organization's sponsors and contributors are designer Calvin Klein, actor Alec Baldwin, Broadway Video, Home Box Office, Dave Matthews, Zero Hour Records, Time Warner Cable, and MTV Networks.

Other supporters include fashion designer Donna Karan and WHTZ (Z100) New York, a top 40 station owned by Chancellor Media, which has a nationwide portfolio of 99 stations, including other major New York outlets. At press time, the exact involvement of these organizations and individuals had yet to be finalized.

PAX will officially be launched with a press conference Feb. 23 and a founder's party Feb. 28; both events will happen in New York.

Gross says he and Cooley turned to the music, entertainment, and fashion communities because of their abilities to raise mainstream awareness of social issues.

"The music industry, as we know, can be really influential in galvanizing a social movement behind [a] cause," says Gross. "When you look at how music has been leveraged to benefit other causes—anything from Amnesty International to Live Aid to AIDS to Rock the Vote—there are few cultural opportunities to make a profound statement that are more impactful than music has the potential to be.

"One morning in the '80s," Gross adds, "everyone awoke not knowing what the word 'amnesty' even meant and went to bed saying, 'We have to free political prisoners.' If you talk about a cause that deserves to have that kind of prominence in the fabric of America's consciousness, it's definitely gun violence."

In February 1997, Gross' brother, Matt, was wounded atop New York's Empire State Building by a gunman who also shot and killed Danish musician Christoffer Burmeister, a guitarist in Matt Gross' band, the Bushpilots. Prior to starting PAX, Daniel Gross was a partner at advertising firm J. Walter Thompson. Cooley held several positions in finance and trading on Wall Street before venturing on his own in 1993 as a writer, director, and photographer.

SCHLESINGER

Cooley says PAX will steer clear of a political agenda, instead focusing on what he regards as a "common sense" issue.

"One of the things that's critical to what we're trying to do is make gun violence the defining social and cultural issue that it deserves to be," he says. "You have a situation where the overwhelming majority of Americans are in favor of ending this nonsense, ending this epidemic of gun violence. But it's a latent majority, and people don't have the resources and the inspiration to be able to act out on their concerns about the issue."

Artists and executives in the music industry have been meeting with PAX's principals to explore ways to get involved. Adam Schlesinger, songwriter and performer with Atlantic Records acts Fountains Of Wayne and Ivy, is a childhood friend of Matt Gross' from their hometown of Montclair, N.J.

"I was on an airplane in Germany when I heard about Matt being shot," Schlesinger recalls. "Even though they didn't mention Matt by name, they said it was a New York musician working with a Danish guy, so I just knew it had to be him." Coincidentally, Cooley is a friend of Ivy singer Dominique Durand, so it seemed inevitable that Schlesinger would hook up with PAX.

"They called me and asked some questions about people to talk to in the music business," Schlesinger says. "So I referred them to Peter Mensch of Q-Prime and John Scher of Metropolitan Entertainment Group."

Although the Empire State Building shooting had personal resonance for Schlesinger, he says other people without a direct connection to the Gross family have been equally moved by it.

"When people hear the personal side of how they formed this organization, it's hard to ignore it," says Schlesinger. "Everybody seems to be touched by it."

Fiona Bloom, publicist at New York independent label Zero Hour and A&R director at the Zero Hour urban start-up imprint 3-2-1, says the new label will launch with a compilation that will benefit PAX.

"We were looking for a charity to work with on the project, which is called 'Connected,'" explains Bloom. "When I heard about PAX, it sounded like something we'd want to be a part of. So I talked to [Zero Hour founder] Ray McKenzie about it, and we had a meeting with Dan and Talmage."

Bloom says plans are under way for artists from "Connected" to perform at PAX's launch, and the label will promote PAX in its ads and literature.

Other key music industry links to PAX are Mike Persaud of Los Angeles-based urban music marketing firm Persaud Bros. Inc. and his brother, Mark Persaud, president of Quincy Jones' Qwest Records.

"I see this as a very important cause, and I'm doing anything I can to get PAX up and running," says Mike Persaud. "I want to make sure the urban music audience is aware of everything PAX is doing, especially in light of the gun violence that has occurred on a high-profile level in the past year."

Persaud adds that he plans to encourage other prominent African-American executives and youth organizations to support PAX at both the corporate and grass-roots levels.

PAX can be reached at 212-677-1124; its E-mail address is pax.org@mindspring.com.

NRM PRESIDENT MUNDORF RESIGNS

(Continued from page 10)

in 1991 he was senior VP of operations. At the time, Mundorf was said to have left because he disagreed with the direction that Paul David, founder and owner of Camelot Music, had mapped out for the chain. Before joining NRM, Mundorf worked at Alpha Enterprises, a music accessories/security manufacturer.

In reporting a 17.2% increase in net earnings for its fiscal third quarter, which ended Dec. 27, 1997, NRM had a net income of $2.88 million, or 60 cents per share, as compared with the $2.46 million, or 51 cents a share, it generated in the prior fiscal year.

Total sales for the quarter were $41.7 million, up 16% from the $36 million the chain posted in its third quarter of fiscal 1997. Earnings before interest, taxes, depreciation, and amortization were $5.7 million, up 14% from the $5 million in the previous period.

NRM has been riding high for months, setting the pace among music merchants with its comparable-store sales gains of 12.6% for the quarter. For the 39-week period that ended Dec. 27, 1997, the chain reported net income of $1.19 million, or 24 cents a share, up considerably from the $100,000 in net income, or 2 cents a share, posted during the corresponding period the year before. Earnings before interest, taxes, depreciation, and amortization for the first three quarters of the chain's fiscal year showed a vast improvement over cash flow in the prior period, $5.8 million vs. $3.5 million, an increase of 56.3%. NRM's stock, traded on the Nasdaq exchange, closed at 5 1/8 cents a share on Feb. 11.

POLYGRAM PLACES NEW FOCUS ON LOCAL RELEASES

(Continued from page 1)

the latest generation of music buyers is unimpressed by Anglo-American acts' historic superstar status and that predicting sales of international artists' new albums has become "more dangerous than astrology."

PolyGram's sales were up 16.9% in 1997 compared with 1996, to $5.49 billion, with income from operations up 11.1% at $593 million, the company announced Feb. 11. Levy says the fourth quarter of 1997 was a record for the company, with sales up 22.5%, compared with the same period in 1996, at $1.9 billion, and income from operations up 17.5% at $316 million. Within those fourth-quarter totals, music division sales grew by 22% and operating profit by 19%, according to the company, although music division figures are not broken out. However, globally and annually in '97, music accounted for 84% of PolyGram's revenue.

For 1997, Levy says, PolyGram's music division increased sales by 8% in total, in local currency terms, compared with a global market growth of 3%.

While profits were bolstered by PolyGram's 18 months of global restructuring, sales were enhanced by the company's substitution of local product for albums by international superstars.

"U.S. and U.K. established acts do not represent as much as they used to," Levy comments. "This leads to unpredictability." He says it is no longer the case that the next album from a superstar will sell well simply because the last album did. Younger music buyers are indifferent to many artists' sales history and standing, Levy asserts. "This makes budgeting more dangerous than astrology."

LEVY

In contrast, he argues, local acts can reach profitability "very quickly."

"Local repertoire and regional repertoire has become key. A U.S. or U.K. artist needs a worldwide base to exist. A local artist can be profitable locally."

Not only can a million-selling album by a local artist be "vastly, vastly profitable," Levy says, it is far cheaper to break an act on a narrower stage than the global market.

There is also the potential for those local artists to expand later to a wider, international audience, and Levy cites as a prime example Italian tenor Andrea Bocelli, who last year broke through on the pan-European stage and in the U.S. market.

Levy states, "It is very important to manage the world on a regional basis."

In 1997, PolyGram showed sales increases in all regions of the world, according to the company.

In Europe, sales rose 14.5% to $2.79 billion, and operating income rose 23.9% to $384 million. In North America, sales were up 25.4% at $1.36 billion, while operating loss was static at $10.4 million. In the Far East, including Japan, sales were up 11.5% at $862 million, while operating income rose 1.2% to $123.3 million. In the rest of the world, sales were up 19% at $473.7 million, and operating income rose 47.1% to $85 million.

Levy admits that the Asian markets are going through a "crisis" but declines to say how PolyGram would have performed in the region had it not been bolstered by its success in Japan.

Levy defines the three key territories in the region as Japan, Hong Kong, and Taiwan and comments, "By far the most substantial market is Japan, where we have done very well, but the market is not in great shape. Taiwan is fairly healthy. Hong Kong had a terrible fourth quarter but has seen some improvement so far this year. If I look at these three markets, I do not go into panic mode, but I do not say everything is fine.

"The rest are so small and the price of music is so cheap, it does not make much difference what happens."

In tandem with the rising prominence of local product, Levy notes, the company's global performance in 1997 was rooted in a "broad mix of international and local repertoire and a longstanding strategy of developing business in both."

During the year, 38 PolyGram albums sold more than 1 million copies, compared with 34 in 1996. Of last year's 38, 11 were from local artists.

Music division president Roger Ames comments, "International artists remain extremely important. But because PolyGram has always been extremely strong in local repertoire, it helps us make the transition."

Part of that transition, says Ames, is coming to terms with a relatively flat market. Though Levy predicts global growth of 3%-5% annually in coming years, Ames says that if PolyGram wants to create growth, it will "have to take it from our competitors."

He adds that there are no plans for further business diversification.

On a personal note, Ames says that he is happy in his post and that "I wouldn't be doing it otherwise." He counters industry speculation that he has found his role less than satisfying.

In 1997, PolyGram says its biggest-selling album was Hanson's "Middle Of Nowhere," with 8.4 million copies, followed by Bocelli's "Romanza" (6.8 million), U2's "Pop" (5.5 million), Glay's "Review" (4.5 million)—claimed to be Japan's biggest ever album—and Shania Twain's "Come On Over" (4 million, prior to European release in 1998).

The company cites the highlights of the '98 release schedule as the Motown 40th-anniversary album, along with albums from the Bluetones, Richie Sambora, All Saints, Pulp, and Barry White in the first quarter and, later in the year, new releases from Jimmy Page & Robert Plant, Kiss, Boyzone, Elvis Costello and Burt Bacharach, Joan Osborne, Sheryl Crow, Jonny Lang, Tonic, and Hanson, along with compilations from Dire Straits and Paul Weller.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 2.02 guilders to the dollar.

Changes Are Eyed At U.S. Label Polydor

Changes are coming to Polydor, but its demise is not among them. That's the word from PolyGram music division president Roger Ames, commenting on speculation about the fate of the U.S. label.

"There's no intention to fold Polydor," he tells Billboard. "The intention is to strengthen the relationship between Polydor and [sister PolyGram label] A&M, but we're not quite ready to announce that."

Sources say that several possibilities are being discussed. One scenario has the Polydor promotion department being shuttered, with A&M assuming its duties and certain other label functions. A number of Polydor promotion staffers indicated that they would soon be seeking new employment.

As for Polydor president Nick Gatfield, sources suggest that he is headed for new duties at PolyGram Music Publishing, which has been without a president since David Simone's departure last fall.

The status of Polydor's roster has apparently yet to be determined, but one scenario has A&M performing certain marketing and promotion functions for Tonic, Fretblanket, and Code Red.

PolyGram executives in the U.S. had no comment on the speculation, and Ames declined to discuss details of any pending changes.

A source within the company notes that Polydor is coming off two hugely successful years in which it broke Tonic, engineered a Bee Gees comeback and revivals for Abba and "Grease," and kicked in with two successful compilations, "Pure Disco" and "Pure Disco 2."

"Polydor/A&M had a very good year," Ames says. "Nick Gatfield had a couple of very big acts, and we were very happy with that."

Concludes Ames, "We continue to examine the overall structure of the U.S. companies, and we will continue to strengthen our structure."

This story was prepared by Craig Rosen in Los Angeles, Jeff Clark-Meads in London, and Ken Schlager, editorial director of Billboard Bulletin, in New York.

McLACHLAN AT TOP OF JUNO NOMINEES

(Continued from page 14)

Top single: "The Sound Of" by Jann Arden (A&M), "Drinking In L.A." by Bran Van 3000; "Dark Horse" by Amanda Marshall (Epic); "Building A Mystery" by Sarah McLachlan (Nettwerk); "Clumsy" by Our Lady Peace (Columbia).

Top new solo artist: Lhasa (Audiogram), Dayna Manning (EMI Music), Holly McNarland (Universal), Amy Sky (Iron Music), Tariq (EMI Music).

Top songwriters: Jann Arden, Sarah McLachlan and Pierre Marchand, Dean McTaggart, Odds, David Tyson.

Top producer: Peter Cardinalli and Ian Thomas, Core Hart, Arnold Lanni, Pierre Marchand, Michael Phillip and Spirit of the West.

Best video: "A Little Love" by Paul Brandt, directed by Tim Hamilton (WEA/Reprise); "Gasoline" by Moist, directed by Javier Aquilera (EMI Music); "Elmo" by Holly McNarland, directed by Lisa Mann; "Everything Is Automatic" by Matthew Good Band, directed by Bill Morrison (Darktown/A&M); "Pearly White" by Junkhouse, directed by Tony Pantages (Columbia).

BETWEEN THE BULLETS™

by Geoff Mayfield

DIVING FOR PEARLS: In practically any other February week since 1992, an opening week of 358,500 units would cinch an album debut at No. 1 on The Billboard 200. But, that unlikeliest of chart-toppers, the soundtrack from the cultural phenomenon known as "Titanic," represents formidable competition. Thus, **Pearl Jam's** handsomely promoted "Yield" must settle for second place, as the "Titanic" album secures its stranglehold—and actually manages a 5,000-unit gain over the prior week's sales (588,000 units).

Since May 1991, when The Billboard 200 adopted SoundScan data, the only February chart topper besides "Titanic" to have a February week larger than "Yield's" was "All Eyez On Me," a double-album by the late 2Pac, which opened with more than 565,500 pieces in the March 2, 1996, Billboard.

As indicated by its big opening week, awareness of the new Pearl Jam album was high. Lead track "Given To Fly" nails down its fifth week at No. 1 on Mainstream Rock Tracks and has been No. 3 for six straight weeks on Modern Rock Tracks. Since the album's release, another song, "In Hiding," has received enough unsolicited airplay to secure a debut at No. 33 on Mainstream Rock. And, I'd love to know how much Epic spent on television advertising. During the weekend that preceded "Yield's" Feb. 3 street date, it seemed like I saw smartly crafted teaser ads on both broadcast and cable outlets every time I turned the tube on.

Obviously, the title falls far short of the record-breaking 950,000 units that ushered in "Vs." in '93 or the 877,000 units that "Vitalogy" fetched in the 1994 week when CDs and cassettes of that title became available. However, "Yield" is almost on par with the 366,500 units that "No Code" sold when it debuted atop The Billboard 200 in the Sept. 14, 1996, issue.

TALE OF TWO LADIES: Two solo acts who have emerged as success stories in the early weeks of 1998 come from the house that Bugs Bunny built. One of them, Celtic explorer **Lorenna McKennitt**, proves that patience can pay off. The other, **Paula Cole**, illustrates the "timing is everything" maxim.

The ascension of both also serves as an important reminder: Although ever-tightening playlists and increased format fragmentation have sent the music industry scrambling for more than a decade to find avenues besides radio to break hits, the airwaves remain the shortest path to pay dirt.

Harpist/vocalist/composer McKennitt first dented Billboard's charts in 1992, when "The Visit" appeared on Heatseekers and, to her horror, Top New Age Albums (in 1994, Billboard began including Celtic fare, including McKennitt's, on Top World Music Albums). Prior to her current "The Book Of Secrets," which bullets this issue at No. 21 on The Billboard 200, the only other McKennitt album to appear on the big chart was "The Mask And Mirror," which stalled at No. 143.

Her new album debuted at No. 60, with more than 20,000 copies sold in its first week; then its sales declined for the next seven weeks. It began to turn around in December, when "The Mummers' Dance" began to infiltrate multiple radio formats. It debuted on Adult Top 40 in the Dec. 20 issue, the same week it first reached the triple-A list in sister publication Rock Airplay Monitor. A week later, it made its way onto Modern Rock Tracks.

Initial support for the song came from the Seattle, Denver, Portland, Ore., Los Angeles, and Boston markets and spread quickly. The song is still growing, bulleting at No. 6 on Adult Top 40 and at No. 17 on Modern Rock while holding at No. 2 on triple-A. It also debuts at No. 30 on Adult Contemporary.

Impressively, sales gains for McKennitt's album, the last on her current Warner Bros. contract, have exceeded the overall market's pace in every week since the start of December.

The rekindling of Cole's "This Fire" is the result of overlapping events: her attention-getting spate of Grammy nominations, a multi-market TV ad campaign, the use of her "I Don't Want To Wait" on WB's hot TV show "Dawson's Creek," and the launch of her newest radio track, "Me."

When Cole got nods in several key categories, she became one of those rare cases when Grammy nominations affect The Billboard 200 (Between the Bullets, Billboard, Jan. 31). Warner Bros. sought to capitalize on the attention with a Grammy-keyed TV ad; it ran in Atlanta, Chicago, Los Angeles, New York, Nashville, and San Francisco and spiked sales in each market.

Even if you only watch your local WB outlet enough to catch syndicated "Seinfeld" reruns—which are carried on the network's stations in both L.A. and New York—frequent promos for "Dawson's Creek" had to put "Wait" in your brain. The song was also adopted as the theme for what has quickly become the fledgling WB's highest-rated show, even as it continued to build at adult contemporary radio (she holds at No. 4 on our AC chart).

Cole's Feb. 7 "Saturday Night Live" stop should spike next issue's chart. She also visits **David Letterman** Feb. 17 and will likely explode after she sings at the Grammys' Feb. 25 telecast. Meanwhile, she holds at No. 51 on The Billboard 200, her album's highest rank since the May 31, 1997, issue.

HEARTS AFIRE: Tour ads lift **Yanni** (53-44, a 23% increase), while adult contemporary success for a **John Tesh** track with **James Ingram** (19-16 on the AC list) helps Tesh's album double its sales and win the big chart's Pacesetter (122-70). Tesh will also benefit shortly from a Feb. 7 QVC cable shot and stops on "Late Night With Conan O'Brien" (Feb. 12) and "Live With Regis & Kathie Lee" (Feb. 13). Both men and **Jim Brickman** (a re-entry at No. 192 with a 39% gain) stand to capitalize on Valentine's Day shopping.

Sixpence Leads Squint's Distrib. Deal With ADA

■ BY DEBORAH EVANS PRICE

NASHVILLE—Start-up label Squint Entertainment has signed a distribution agreement with the Alternative Distribution Alliance (ADA), a WEA company. The first project released under the deal is Sixpence None The Richer's self-titled Squint debut.

"ADA was our first choice," says Squint VP/GM Steve Taylor, an artist/producer/filmmaker who launched Squint in September. "We looked over the landscape and felt this was the company most wired into our style of music, and they had an amazing computerized system for tracking sales down to the very store . . . We felt like it was a company that could build it at the grass roots."

Squint VP Stephen Prendergast agrees. "We felt we needed to develop credibility for our artists from the ground up, and that the independent sector sometimes allows you to do that more effectively than coming at it from a multinational," he says. "To get into those mom-and-pop accounts and those specialty accounts, you really sometimes need an independent who has the time and expertise, who is basically dealing in that area most of the time and, at the same time, has the capability of selling a large quantity of records. ADA has proven they could do that last year with the Squirrel Nut Zippers and before that with Better Than Ezra."

Sixpence None The Richer's album was released to the mainstream music market through the ADA Feb. 10. (The album previously went to the Christian Booksellers Assn. market via Word, which will handle Squint product in that sector.)

The album was serviced to college radio Jan. 20. The first mainstream single from the project, "Kiss Me," is slated to be released to triple-A radio on Monday (16), and plans call for a push to other formats as well. Prendergast describes the cut as a "great, multi-format pop song."

The album was produced by Taylor and features mixes by Bob Clearmountain.

This is Sixpence's third release, following two critically acclaimed albums on R.E.X., one of which, "This Beautiful Mess," netted the 1996 Dove Award for best alternative/modern rock album.

Funded by Gaylord Entertainment, Squint is a modern rock record label and film company with offices in Los Angeles and Nashville. Prendergast, a former VP of international and director of artist development at Zoo, is based in the L.A. office. The Nashville division comprises executive director of marketing and artist development Dave Palmer, communications manager Jay Swartzendruber, and marketing manager Tiffany Long. The label's roster consists of Sixpence, the Insyderz, and Taylor.

Taylor is a former member of MCA band Chagall Guevara, which he describes as being on the "bleeding edge. We were out and gone six months before Nirvana broke through," he says. He's also released solo albums; produced other acts, including Virgin/StarSong group the Newsboys; and directed several music videos and a short film. He's won two Billboard Music Video Awards, as well as Telly, Addy, and Dove accolades.

Squint's first film, "Saint Gimp," begins pre-production in April. Taylor co-wrote the script with producer/cinematographer Ben Pearson and describes the film as a "drama that doesn't fit into any specific genre."

Prendergast says Squint is currently in negotiation with international distributors to release product sbroad. Distribution plans for the film division of Squint are pending.

RIAA WARILY WATCHING STATE BILLS

(Continued from page 10)

• In Virginia, Democratic Rep. Dwight Jones from Richmond has asked the state retirement system to present a study that would consider the issue of divesting investment funds from companies that own labels that release recordings advocating the use of drugs, alcohol, or violence.

• In South Dakota, Republican Sen. Alan Aker has introduced S.B. 177, a "community standards" bill. Many conservative politicians are employing such bills to outflank federal and state obscenity laws.

In South Dakota, for example, the provision would possibly allow as many as 373 counties and municipalities to draft their own guidelines for defining "obscenity"; these certainly might vary from the state's definition. Confronted with so many obscenity definitions, the music industry would have no choice but to not distribute any recordings with even a hint of controversy in that marketplace.

• In Pennsylvania, Republican Rep. Thomas Armstrong of Columbia has introduced H.B. 739, also a community standards bill. The RIAA and others will present testimony at a hearing Wednesday (18) there .

The RIAA had been expecting a spate of state skirmishes in this election year. To educate lawmakers, it will be working closely with local First Amendment groups and retailers, many of which are members of the National Assn. of Recording Merchandisers.

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Spree.com Tries Twist In Online Retailing

Music Site Offers Profit-Sharing Incentive For Links

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The crowded online music retail community is about to have even less elbow room. Spree.com—a multifaceted Internet site that sells books, flowers, coffees, teas, and other gifts—is adding music to its retail mixture.

Thornton, Pa.-based Spree.com launched its site in September 1997. Lance Roncalli, VP of business development, says the company's diversified business model has let its revenue grow st a rste of more than 100% per month. The concept of adding music product to existing complementary merchandise lines has lately piqued the interest of several online vendors, most recently the Internet book goliath Amazon.com (Billboard, Jan. 31).

"If we were only in music, I'd be a little concerned because it would be a tough market," Roncalli says. "But because of the other product lines we have, we are a little different, and we will differentiate ourselves in some unique categories."

Pricing for Spree.com's music product is on par with most other World Wide Web music sites. CDs sell for about $12; cassettes sell for about $9. Valley Media in Woodland, Calif., is providing the site's fulfillment service. Spree.com also sells concert videos, and it will add other music-related merchandise in coming months. "We are going to try to forge new partnerships to get the widest selection, particularly imports and hard-to-find items," Roncalli says.

To stand out from the pack, Spree.com has been cultivating targeted customer-service offerings through its other merchandise lines. Those include a personal shopper-type function and a service that reminds visitors via E-mail of upcoming important dates.

For its music store, Spree.com also will provide in-house reviews and a section that highlights titles its critics feel deserve special mention. Coming soon is a chance for the site's visitors to post their own reviews. "We want to add a little interactivity, which is something a lot of other music sites have overlooked," says Dave Kirschner, music product line manager.

But what Roncalli and Kirschner see as their primary distinction—and traffic-builder—is the company's profit-sharing program. For no charge, Spree.com will create branded third-party home pages for other organizations or individuals; these home pages can exist on Spree.com's Web site or on other sites that link back to Spree.com's music store. Among Spree.com's existing partners are the National Hockey League, the astrology site AstroNet, and Monument Interactive Marketing.

An entity whose Web site feeds traffic to Spree.com will receive 10%-29% of the revenues of all Spree.com purchases resulting from its referrals. Many other Internet sites offer similar incentive programs, but few let partners share profits for a lifetime of purchases.

"We can select particular music genres or artists and gear [them] toward tbe personality of the [outside] site," Roncalli says, noting that the model is a boon for companies, individuals, and nonprofit organizations that want to sell music but don't want to bother building the back-end business structure. "We build it for them for free. It adds value to their site, and tbey make money from it," he says.

Spree.com is particularly interested in partnering its music store with radio stations. "We want to be their e-commerce solution," Roncalli says. "For example, if a radio station has a Web site and would like to sell music, not only can they now play music on the station [site], but we will build their commerce area and link it from their Web site to their own branded store [within Spree.com]."

With a firm foothold in Internet retailing, Roncalli says, Spree.com will add at least four more online stores in 1998. Coming within the next four months will be a consumer electronics store and an outlet that sells theatrical and sell-through video titles. Those stores will be followed by an online tobacconist and a store selling pet supplies.

Thus far, the company's funding has come solely from the pockets of its founder, but Roncalli says Spree.com is eyeing an initial public offering.

ELLIOTT SMITH'S PROFILE SKY-ROCKETS

(Continued from page 13)

chamberlain on a few tracks. "There are two or three straight acoustic songs, and the rest have a number of different instruments," Smith says.

DreamWorks' interest in Smith stems from A&R executive Luke Wood and label co-principal Lenny Waronker. When Wood, then an A&R/marketing executive at Geffen, first heard "Roman Candle," Smith's 1994 solo debut released by the Portland-based Cavity Search label, he was so moved that he tracked down Smith's home number and called him. "I was absolutely floored by it," he recalls.

After making the move to DreamWorks, Wood continued to follow Smith's career. "I'd see him every time he played in L.A., but it didn't seem like I would have the opportunity to work with him, since he was signed to Virgin [as a member of Heatmiser]."

Separately, Waronker also became a fan of Smith, after being introduced to his music by Schnapf and Rothrock. "It was when we just started DreamWorks," Waronker recalls. "They mentioned how good he was and played me some stuff, and it really stood out, but then they told me he was under contract. I asked them to turn it off, because it was frustrating."

Waronker, however, kept in touch with Smith through his manager, Margaret Mittleman, an independent A&R source for BMG Music Publishing and for Interscope, who has signed Beck and Mary Lou Lord to publishing deals. "I have an enormous amount of respect for her," Waronker says, "and she knew of my interest."

When Smith became free from his contractual obligations to Virgin in December—Heatmiser released one album for the Virgin-affiliated Caroline, but its Virgin album was shelved after the band split—Smith and Mittleman set their sights on DreamWorks, although several other labels were interested.

"I didn't want to meet with all of them," Smith says. "I liked [Waronker and Wood], so I went with DreamWorks. I have seen people involved in bidding wars, and it's a bummer."

Smith, who supported himself by digging ditches and installing insulation prior to signing with BMG Music Publishing three years ago, says his move from Kill Rock Stars to DreamWorks shouldn't be cause for concern for indie purists. "Some people go around weeping about big corporations, but I don't care," he says. "I've been on indie labels and a major label before, and people at Virgin and Kill Rock Stars were real nice."

The signing of Smith is a coup for DreamWorks. "We have been very careful in terms of the amount of records we put out and the amount of people we sign. We still have a very small roster," says Waronker. "Elliott is clearly an artist that we not only love but we are proud of, and he represents something that is really important to us, and that's great songwriting and a unique, singular approach."

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Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Music & Media Expands Role In London Music Week

Music & Media is to present the International Pavilion at U.K. trade fair London Music Week '98, reflecting the magazine's increasing commitment to the international music community.

The Music & Media International Pavilion will bring together all the non-U.K. national stands at London Music Week (LMW), which takes place in the capital between April 28-30.

Delegates from over 40 countries are expected to attend LMW this year, and over 300 companies have already confirmed their presence.

Countries with national stands in the International Pavilion include Canada, Germany and Holland.

Other countries such as France, Austria, Sweden, Denmark and Finland "are in the process of packaging their presence in London," according to the convention's international marketing manager Gerd Leonhard, whose company Music Workz handles international booking for LMW.

Leonard explains, "The international side of the LMW is growing and will become more and more important. LMW is the place where people can meet the rest of the world."

Music & Media editor-in-chief Emmanuel Legrand says, "London Music Week provides a proper platform for European talent to be exposed to music and radio professionals in the U.K. Part of M&M's brief over the years has been—and continues to be—to identify, support and report on the European music scene. This is also what we plan to do on the occasion of London Music Week."

MUSIC & MEDIA

Music & Media associate publisher Marc Gregory comments, "We are delighted to be presenting the International Pavilion at London Music Week. It is a natural extension of our activities and reflects the truly international nature of today's music industry. Music & Media has been reporting on the pan-European record and radio businesses for 14 years, and so it is fitting that we are able to offer international delegates the opportunity of meeting and doing business in this way. We look forward to welcoming all international visitors to London in April."

London Music Week '98 is organized by London's Business Design Centre, and includes an exhibition area and conferences, plus showcases in London clubs and venues. Public top 40 broadcaster BBC Radio 1 is the event's radio partner, and will transmit many of the concerts scheduled to take place during the convention.

PERSONNEL DIRECTIONS

The changes continue in Billboard's marketing department. Michele Jacangelo Quigley is promoted to special events director with responsibility for Billboard's four annual conferences. Quigley joined Billboard in 1990 as assistant to the associate publisher and was named advertising services manager in 1991. Quigley joined Billboard's marketing department in 1997 as publicist/special events associate. She has worked on aspects of Billboard's conferences over the last several years.

QUIGLEY

DEMO

WALKER

Quigley received her bachelor's degree from Pennsylvania State University in marketing.

Also in the marketing department, Phyllis Demo formerly promotion coordinator, has been named special events coordinator. Demo will work closely with Quigley on Billboard's four conferences.

Demo, a Carnegie Mellon University graduate, joined Billboard's sales and marketing department in 1995 after a stint with American Express.

Billboard's classified department has grown with the addition of Tracy Walker. Walker will be selling classified advertisement to West Coast clients. She joins Billboard from Blair Television where she was the administrative manager. Walker received her bachelor's degree in radio, television and film from the University of Texas.

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at http://www.billboard.com
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At 65, Jewel's Ready For Retirement

CHART BEAT

by Fred Bronson

IT WON'T BE LONG before **LeAnn Rimes'** "How Do I Live" (Curb) is the longest-running single for titles currently on the Hot 100. Slipping 3-4, it's in its 36th chart week. But that makes it a mere youngster compared with the senior title on the list. **Jewel** sets a new high-water mark, as her two-sided hit, "Foolish Games"/"You Were Meant For Me" (Atlantic), falls 42-47 in its 65th chart week. The single, which has been on the Hot 100 without interruption since 1996, shattered the longevity record four weeks ago. It is now dangerously close to ending its unprecedented run, as records that have been on the chart longer than 20 weeks are removed when they fall below No. 50.

That gives the Alaskan-born singer the possibility of logging another week or two on the chart, but her longevity record will no doubt stand for some time to come. To put this single's impressive chart run into historical perspective, "Foolish Games"/"You Were Meant" has been on the Hot 100 exactly 6.5 times longer than the life span of **the Beatles'** "Can't Buy Me Love" and "Penny Lane," both of which had 10-week runs.

In a wild coincidence, there is another single hitting its 65th chart week at the same exact time as Jewel. On the German chart, **Wolfgang Petry's** medley of his greatest hits, "Die Laengste Single Der Welt" (Ariola), falls 16-17 in week 65. The title, which translates to "The Longest Single In The World," doesn't refer to how long the record has been on the chart, but to its actual running time of 30 minutes. I have albums that are shorter than that.

BLUES ON BLUES: It's been just over 16 years since **the Blues Brothers** appeared on the Billboard album chart. "Best Of The Blues Brothers" made its debut two months before the death of **John Belushi.** What began as a skit on "Saturday Night Live" is now an ingrained part of American culture, and the latest incarnation of the franchise is the film "Blues Brothers 2000" and its soundtrack, which debuts on The Billboard 200 at No. 27. The first Blues Brothers album, "Briefcase Full Of Blues," was No. 1 in 1979, and the soundtrack to the first Blues Brothers movie peaked at No. 13 in 1980. The current album is the first Blues Brothers release to appear on Universal; all previous albums were issued by Atlantic.

LOOKING FOR A NEW HIT: In a reversal of **the Blues Brothers'** label fortunes, **Jody Watley** has gone from MCA to Atlantic and has her first Hot 100 entry in just over four years, as "Off The Hook" debuts at No. 83. Watley made her Hot 100 debut with "Take That To The Bank" in January 1979 as a member of **Shalamar.**

AND THE OSCAR GOES TO: Only two of the five songs nominated for best original song by the Academy of Motion Picture Arts and Sciences have appeared on the Hot 100—so far. The most successful is **Diane Warren's** "How Do I Live" (from "Con Air"), which peaked at No. 2 for **LeAnn Rimes. Alan Menken** and **David Zippel's** "Go The Distance" (from "Hercules") just managed to reach the top 30. By next week, there will be a third Oscar nominee on the Hot 100. **James Horner** and **Will Jennings'** "My Heart Will Go On," recorded by **Celine Dion** for "Titanic," is expected to easily debut at No. 1. Based on one day of sales, the Dion single enters the U.K. Chart-Track list at No. 5 and should also be No. 1 in Britain next week. The "Titanic" soundtrack, in pole position in the U.S. for a fifth week, also ascends to the top of the U.K. album chart, where it is the first primarily instrumental score soundtrack to head the list in history.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	79,152,000	84,181,000 *(UP 6.4%)*
ALBUMS	66,982,000	72,405,000 *(UP 8.1%)*
SINGLES	12,170,000	11,776,000 *(DN 3.2%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	51,199,000	58,609,000 *(UP 14.5%)*
CASSETTE	15,633,000	13,643,000 *(DN 12.7%)*
OTHER	150,000	153,000 *(UP 2%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,767,000	11,622,000	2,145,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
12,866,000	10,854,000	2,012,000
CHANGE	**CHANGE**	**CHANGE**
UP 7%	UP 7.1%	UP 6.6%
THIS WEEK 1997	**THIS WEEK 1997**	**THIS WEEK 1997**
12,700,000	10,417,000	2,283,000
CHANGE	**CHANGE**	**CHANGE**
UP 8.4%	UP 11.6%	DOWN 6%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	1997	1998		1997	1998
NORTHEAST	2,885,000	3,218,000 (UP 11.5%)	SOUTH ATLANTIC	8,970,000	10.324,000 (UP 15.1%)
MIDDLE ATLANTIC	7,341,000	8,355,000 (UP 13.8%)	SOUTH CENTRAL	6,821,000	8,163,000 (UP 19.7%)
E. NORTH CENTRAL	8,941,000	9,833,000 (UP 10%)	MOUNTAIN	3,631,000	4,181,000 (UP 15.1%)
W. NORTH CENTRAL	3,531,000	4,085,000 (UP 15.7%)	PACIFIC	9.080,000	10,450,000 (UP 15.1%)

ROUNDED FIGURES — FOR WEEK ENDING 2 8 98

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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213-525-2394/5 - FAX
Lezle Stein, Jill Carrigan
Judy Yzquierdo

SOUTHEAST
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Marcia Olival

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Christine Chinetti, Ian Remmer

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Billboard®

Worldwide Specials and Directories 1998

FRANCE
Issue Date: April 4 • Ad Close: March 10
Contact: Francois Millet - 331-4549-2933

PUTUMAYO 5TH ANNIVERSARY
Issue Date: April 4 • Ad Close: March 10
Contact: Adam Waldman - 212-536-5172

NARM
Issue Date: March 21 • Ad Close: February 24
Contact: Adam Waldman - 212-536-5172

PRO TAPE/ITA
Issue Date: March 21 • Ad Close: February 24
Contact: Kara DioGuardi - 212-536-5008

TOWER RECORDS-COLUMBUS & BAY STORE 30TH ANNIVERSARY
Issue Date: March 14 • Ad Close: February 17
Contact: Judy Yzquierdo - 213-525-2304

NEW AGE
Issue Date: March 14 • Ad Close: February 17
Contact: Lezle Stein - 213-525-2329

1998 INTERNATIONAL TAPE/DISC DIRECTORY
Publication Date: May 27 • Ad Close: April 3
Contact: Dan Dodd - 213-525-2299

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